THE TRADITION OF THE HOMERIC SIMILE IN EIGHTEENTH CENTURY FRENCH POETRY

By

HARRY VINCENT WANN

INDIANA STATE TEACHERS COLLEGE PRESS
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TO ARTHUR GRAVES CANFIELD

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INTRODUCTION

A. Purpose of the Study

The Homeric simile, as a technical device, has recently been the subject of studies in connection with the style of Chateaubriand. It has been shown[1] that this author is not greatly indebted to Homer directly, for his inspiration; and Chateaubriand says himself, "J'ai peu puisé chez les anciens pour les comparaisons, celles des Martyrs m'appartiennent presque toutes." A study of the poetry of the eighteenth century with respect to the use of simile should throw light upon the extent to which the tradition may have influenced the author of the *Martyrs*.

No attempt will be made here to deal with Chateaubriand's use of this poetic ornament, as the subject has been treated, particularly with reference to indebtedness to antiquity. The sole purpose of this study is to present the facts, in so far as they are available, relative to the use of the simile in French poetry, from the close of the Grand Siècle to the First Empire.

B. Definition of the Homeric Simile

It will be well at the outset to define the term "Homeric simile," for Homer used comparisons of various kinds, yet one type has come to be most closely connected with his style. The first book of the *Iliad* contains three comparisons, yet none of them would be termed Homeric for the reason that we have come to apply the term to a special, more involved type. The first of the three says of Apollo, "il marchait semblable à la nuit,"[2] the second refers to eyes that flash like fire, the third compares a divinity to mist. It is human to make comparisons for the sake of imparting vividness or charm to

[1] C. R. Hart, *Chateaubriand and Homer*. Baltimore, Johns Hopkins Press, 1928.
Blaise Briod, *L'Homérisme de Chateaubriand*. Paris, H. Champion, 1928.

[2] Mme Dacier's translation, Amsterdam, 1712.

a word-picture. Distinction must be made, however, between comparison as a general term and Homeric simile. The latter is deliberate, digressive, characterized by the accumulation of irrelevant detail.

Another characteristic of such similes in Homer is that they involve the use of common words, homely images from every-day life, nature, the animal kingdom, trees and plants, dairying, agriculture, home-life, marine life, and the like.

Again, the term Homeric simile identifies a kind of comparison involving action. Hence it is peculiarly adapted to epic poetry, and one would not expect to find it in verse of a quieter sort. How far one might be justified in such supposition will appear later.

A further distinction must be made between the visual and the emotional simile, the former being a comparison between one object and another, the latter between an object and a state of mind. The visual simile is by far the more characteristic of Homer, and predominates in the Iliad over the emotional, while in the *Odyssey* both types are common but less frequent. The following will serve as an example of the visual simile:

> "He spake: the other heard and went his way:
> As goes a lion from a cattle yard,
> Wearied with frequent charge on dogs and men,
> Who watch all night, nor suffer him to take
> The fatness of the kine—he, keen for flesh,
> Charges, but nought effects; for thick the darts
> Fly at him from bold hands, with fagots' blaze
> That daunts him, tho' impetuous: till at morn
> Sullen and sad at heart he goes his way:
> So Menelaus, good in fray, withdrew,
> Tho' sore unwilling, from Patroclus slain."[1]

There is one circumstance in which Menelaus is like the lion, namely, in his regret at leaving the scene. But, as Pope says, "Secure of the main likeness, Homer makes no scruple to play with the circumstances." He goes right on painting irrelevant details into the picture.

Can it be assumed that Homer, being known as the "father of simile," is likewise the father of all comparison? This would not appear to be the case, for there are examples of

[1] *Iliad*, 17th Canto, 656-666 (Green translation).

comparison in the Bible, some of them before, and some later than Homer, and some contemporary. The Biblical comparisons are very like Homer's in the boldness with which common things of every-day life are introduced, but unlike them in their plainness and their brevity. For example:

"I will wipe Jerusalem as a man wipeth a dish: he wipeth it and he turneth it upside down."[4]

Compare the following, from Homer:

"She from the skin so kept it, even as when
A mother from her child in sweet sleep laid
Brushes aside a fly."[5]

The same reference to homely objects and the same brevity are here noticed. On the other hand, the Biblical comparisons sometimes indulge in digression, as in the following:

"Let them be as the grass upon the house-tops, which withereth afore it groweth up: wherewith the mower filleth not his hand, nor he that bindeth the sheaves his bosom; neither do they which go by say, 'The blessing of God be upon you, we bless you in the name of the Lord'."[6]

Hence it is seen that digression or attention to unnecessary and irrelevant detail is to be found in other early sources than Homer. However, it is the profuseness of Homer's similes and the wealth of detail so commonly to be found in them that have given to him the epithet "father of simile." And while one occasionally finds more distinct traces of Biblical than Homeric influence, as for example in Ossian, or in Mme Cottin, in the main one is inclined to accept the Homeric influence as the predominant one in poetry, so far as the use of the simile is concerned.

C. Establishment of the Tradition of the Simile

Assuming that Homer is to be considered as the originator of the simile as we know it, or at least the source of inspiration for later Greek and Latin poets, may it also be assumed that the modern poets are directly indebted to Homer, or do

[4] *Kings* XXI. 13.
[5] *Iliad* III. 130-131.
[6] *Psalms* CXXIX. 6-8.

they merely follow a tradition that has become firmly established?

The simile is the outgrowth of the Oriental love of imagery, of parable, of the use of symbols. In Italy, it was used before the Renaissance, and possibly much earlier than Dante's time. Possibly an unbroken tradition connects Homer and Virgil and Dante in the use of comparison. At all events, Dante is a master of the simile and uses it over ninety times in the *Inferno* alone. Though he uses many visual similes, the following is quoted as a specimen of the emotional type:

"In quella parte del giovinetto anno
Che il sole i crin sotto l'Aquario tempra
E già le notti al mezzodì sen vanno:
Quando la brina in sulla terra assempra
L'imagine di sua sorella bianca,—
Ma poco dura alla sua penna tempra,—
Lo villanello a cui la roba manca
Si leva e guarda, e vede la campagna
Biancheggiar tutta, ond' ei si batta l'anca,
Ritorna in casa, e qua e là si lagna,
Come il tapin che non sa che si faccia;
Poi riede, e la speranza ringavagna,
Veggendo il mondo aver cangiata faccia
In poco d'ora, e prende suo vincastro
E fuor le pecorelle a pascer caccia:
Così mi fece sbigottir lo Mastro,
Quand' io gli vidi sì turbar la fronte,
E così tosto al mal giunse lo impastro."[1]

This is at once the emotional and the digressive simile, characteristically Homeric in its deliberateness. Yet we have Dante's own word for it that Homer was inaccessible to him in the original, and that there was no Latin translation of Homer in his time.[2] Whether he was indebted to Virgil and other Latin poets or to a tradition that derives from later Latin writers is not our concern here. It may be noted, however, that after him Ariosto, Tasso, Bembo, Berni, and other Italian writers perpetuated the tradition in Italy.

In France, it would be impossible, without a comprehensive survey of medieval literature, to determine to what extent the simile had been used before the Renaissance. An example may be quoted from the *Roman de la Rose*:

[1] *Inferno* XXIV. 1-8.
[2] *Convivio* I. viii ad fin.

"Que vous iroie-ge disant?
Ge resemble le païsant
Qui giete en terre sa semence,
Et a joie quant el commence
A estre bele et drue en herbe;
Mès ainçois qu'il en coille gerbe,
L'empire, tele hore est, et grieve
Une male nue qui crieve
Quant li espi doivent florir,
Si fait le grain dedens morir,
Et l'esperance au vilain tost
Qu'il avoit éue trop tost.
Si crieng ausinc avoir perdue
Et m'esperance et m'atendue,
Qu'Amors m'avoit tant avancié
Que j'avoie jà commencié
A dire mes grans privetés
A Bel-Acueil," et cetera.[9]

The infrequency of such use of imagery in the *Roman de la Rose*, however, coupled with the absence of it from such a work as the *Chanson de Roland*, where it would be appropriate, indicates that the simile was not so much a part of the poetic art of the Middle Ages in France as it later became.

D. Its Use in the Sixteenth and Seventeenth Centuries in France

An indication of the renewed impulse which the simile received in France from contact with Italy is to be found in Rabelais. The *Pantagruel* (1533) contains no Homeric similes. Certainly no more fitting place could be found for one than at the crisis of the battle between Pantagruel and Loup-Garou. In 1535, the *Gargantua* offers one example:

"Et—comme vous voyez un asne, quand il a au cul un oestre Junonicque ou une mouche qui le poinct, courir çà et là sans voye ny chemin gettant sa charge par terre, rompant son frain et renes, sans aulcunement respirer ny prandre repos, et ne sçayt on qui le meut, car l'on ne veoit rien qui le touche,—ainsi fuyoient ces gens, de sens desprouveuz, sans sçavoir cause de fuyr; tant seulement les poursuit une terreur panice laquelle avoient conceue en leurs ames."[10]

[9] II. 3970-3986.

[10] *Gargantua* XLIV, 52. Cf *Iliad*, XI. "Comme on voit l'animal patient et robuste, mais lent et paresseux, entrer dans une pièce de bled malgré les efforts de plusieurs enfants qui le gardent, et malgré les coups qui

One swallow does not make a summer. On the other hand, in 1546, in the *Tiers Livre,* we find an abundance of comparisons. This time they are mostly of the emotional type:

"Quand vous voyez, lorsque les enfants bien nettis et allaités, dorment profondément, les nourrices s'en aller en liberté, comme pour icelle heure licentiées à faire ce que voudront, car leur présence autour du bers sembleroit inutile. En cette façon, nôtre ame . . . s'esbat et revoit le ciel qui est sa patrie."[11]

Is any inference to be drawn from the absence of Homeric similes from the *Pantagruel,* in 1533, the use of one in *Gargantua* in 1535, and the abundance of them in the *Tiers Livre* in 1546, other than that the tradition received a new impulse in France in the course of this period? The fact that Rabelais first visited Italy in 1534 is to be taken into account. At the same time it is to be noted that in 1543 one edition of the *Odyssey* had appeared in France, and only three books of the *Iliad.*. As it happens, in the Odyssey the emotional simile is frequently used. Was Rabelais influenced by a rereading of Homer or by a closer acquaintance with him, between 1533 and 1546, in his use of the simile in the *Tiers Livre?*

The *Franciade,* though in the making for some years, did not appear until 1572. It is in the epic that the impulse to use the visual simile finds its most natural expression. It soon finds its way, however, into lyric and satirical poetry, generally in the emotional rather than the visual form, although the latter is occasionally found. It is interesting to note that by 1533, the date of Ariosto's *Orlando Furioso* and the *Pantagruel* of Rabelais, the simile had become established in Italian poetry, but was not necessarily imitated, in France, even in such an epic passage as the Pantagruel-Loup-Garou episode.

tombent sur lui de tous côtez; il s'enfonce dans cette moisson, et abbattant une infinité d'épics à droit et à gauche, il y fait un affreux dégât; les enfants ont beau le suivre et l'environner, il se moque de leurs forces unies, et ne daigne pas même hâter le pas; ils ne le chassent qu'avec peine, et qu'après qu'il s'est rassasié; on voit de même le grand Ajax environné de tous les Troyens et de tous leurs alliez, qui le pressent et qui font pleuvoir sur lui une grêle de traits, céder à peine à leur violence; tantôt il tourne tête, et jettant l'effroi parmi ses ennemis, il arrête leurs phalanges; tantôt il continue sa retraite, et par sa contenance toûjours fière et toûjours menaçante il les empêche de s'approcher des vaisseaux." (Mme Dacier translation, Vol. II, p. 202).

[11] *Tiers Livre,* Chap. XIII.

It further appears that, only a few years later, it was used in French in non-epic situations,—as it had been, though sparingly, in the *Roman de la Rose*—before the completion of the *Franciade*.

A hint as to Ronsard's views with respect to the use of comparisons is found in the Préface de 1587:

"Quant aux comparaisons dont j'ay parlé au commencement assez briefvement, tu les chercheras des artisans de fer et des veneurs, comme Homere, pescheurs, architectes, massons, et brief de tous mestiers dont la nature honore les hommes. Il faut les bien mettre et les bien arranger aux lieux propres de ta Poesie: car ce sont les nerfs et tendons des Muses, quand elles sont placées bien à propos, et servant en la matière: sinon elles sont du tout ridicules et dignes du fouet."

A companion-piece to the comparison in *Gargantua* will serve as an example of Ronsard's use of the simile:

"Comme au printemps on voit une jenisse
Qui n'a le col courbé sous le service,
A bonds gaillards courir parmy les champs,
A qui le Tan aux aiguillons tranchans
Pique la peau et la pousse en furie:
Ny les ruisseaux hostes de la prairie,
Forest, ny fleurs, bocage ny rocher
Ne la sauroient engarder de moucher
De toutes parts vagabonde et courante:
Ainsi Clymene en son esprit errante
Court et recourt, sans voir jamais osté
Le poignant trait qui navre son costé."[12]

But whereas in *Gargantua* this simile was, for once, visual, here it is emotional.[13]

In the 1582 edition of Du Bartas's works, he calls attention, by marginal notes, to the comparisons used in the *Judith* and *La Semaine*. They are featured as a notable ornament to his style.

Briefly, then, the comparison had by the end of the sixteenth century received a new impulse in French poetry,

[12]*Franciade* III.

[13]For further instances of the emotional simile in this period, cf. Ronsard's *Amours de Cassandre* LIX, imitated from Bembo, (many of the *Amours* are in themselves similes), also DuBellay's "*Sonnet à Jacques Grévin.*" Desportes's *Roland furieux*, ll. 65-72, offers a visual simile.

through imitation and translation of Italian and ancient writers.

A brief examination of the works of some of the lesser poets of the seventeenth century will help to determine to what extent the tradition of the Homeric simile was continued. No attempt is here made to present a survey of the whole field of poetry in the seventeenth century. An examination of the complete works of ten of the minor poets representing various periods of the century, together with several examples of the epic, by way of contrast, will, however, help to determine what importance was attached to the simile in non-epic and in epic poetry, respectively, in the period preceding that which is to be the subject of this inquiry. In addition, the complete works of Boileau and the *Art Poétique* of Vauquelin de la Fresnaye were examined.

Vauquelin uses eight similes in the *Art Poétique* (1605). In Régnier, who with Vauquelin is the creator of the satire in France, we find two satires, the 12th and the 16th, containing similes. Maynard, in his *Philandre* (1619) uses three, while the *Regrets d'une grande dame sur la mort de son serviteur* and the *Ode au roi Henry le grand* offer one each. Théophile de Viau in his whole works yields only one simile that could be termed Homeric. It is found in the *Requeste au roi* (1624). Voiture, in his few poems, does not use the device.

Saint-Amant does not use the simile profusely until the *Moïse sauvé*. In the poems written between 1623 and 1643 similes occur as follows: In *Andromède*, three, *Arion*, three, and in *La Chambre du débauché, La Métamorphose, Les Visions, Le Paresseux, L'Amaranthe, Cazal secouru, le Passage de Gibraltar, Ode héroï-comique, le Sonnet pour Monseigneur le duc d'Anguien* and the *Epistre diversifiée*, one each.

In the field of the parodie burlesque, two works were examined for similes. In the *Rome ridicule* (1643) of Saint-Amant there are none. On the other hand, the *Virgile travestie* (1648-53) of Scarron, the most celebrated of the genre, contains over thirty distinctly Homeric similes, as well as many shorter and non-Homeric ones. The following example will call attention to the fact that the digressive simile was recognized as an indispensable feature of a regular epic poem, but shows also that it was beginning to pall and could properly serve as a particular butt of Scarron's wit; it is from Book IV:

"Tout ainsi, par comparaison
Quand, friand de la venaison,
Un pasteur, dans les bois de Crète,
A transpercé d'une sagette,
Ou bien, si vous voulez, d'un dard,
Une biche de part en part,
Après l'avoir longtemps chassée,
Sans bien savoir s'il l'a blessée,
Il s'en va comme il est venu,
Et le pauvre animal cornu,
Je me trompe, car la femelle
(Autre n'en sait la raison qu'elle)
N'a ni corne ni cornichon,
Non plus que son petit bichon,
Devant qu'il ait armé sa tête;
Retournons à la pauvre bête:
Elle fuit au travers des bois,
Qui sont dures au pays crétois,
Comme une biche frénétique,
Portant la flèche qui la pique
Toujours attachée à son flanc,
Duquel sort un ruisseau de sang.
L'application est aisée
Sur Didon d'amour embrasée."

Scarron seems to be demonstrating that when a poet becomes digressive in a simile, by the time he has completed his image he will either have forgotten the application or will be too exhausted to apply his comparison.

In spite of this ridicule, Saint-Amant's *Moïse sauvé* (1653), a supposedly serious epic, coming on the heels of Scarron's work, presents a repetition of the traditional type. In this work are thirty-six well-developed cases of the Homeric simile, some of them, it is true, not unduly long, but others quite digressive indeed. Here is a fair sample; it is from Part V:

"Une troupe d'oyseaux, de longtemps prisonnière,
Dans l'ennuyeux séjour d'une obscure volière
Où, la laissant languir, un maistre dédaigneux
En a remis la charge à des gens peu soigneux,
Qui font que bien souvent la malheureuse endure,
Sur de tristes rameaux dépouillez de verdure,
Et la soif et la faim, et qu'au lieu de chanter,
Elle traisne sa voix et l'use à lamenter,
Si quelque doux moyen à sa liberté s'ouvre,
Et que de l'air des champs le bien elle recouvre,

Elle peut figurer les excès du plaisir
Dont se sent Israël esmouvoir et saisir:"
Et cetera . . .

As a further example of the serious epic poem, Scudéry's *Alaric* (1654) was examined. An interesting feature of this work in ten cantos is the Table des Comparaisons, which forms a part of the Appendix, together with a Table des Descriptions. The fact that Scudéry thought enough of his descriptions and comparisons to compile tables referring to them by pages of the text is some indication of the place which such features must have occupied in the literature of the time. Scudéry lists one hundred twenty-seven comparisons, twenty-one of which must be classed as non-Homeric, that is, they do not contain verbs, do not involve actions in which two objects are compared. To the remaining one hundred six must be added three which he has overlooked in his table, making a total of one hundred nine. Of this number, seventy-eight are four-line comparisons, that is, the second term of the comparison occupies four verses, twenty-four are two-line, and seven are one-line unimpressive types.

It will be unnecessary to make a similar analysis of all the epic poems appearing during the next twenty years. The author has, however, made a table of the comparisons in Chapelain's *Pucelle d'Orleans* (1556-7), after the manner of Scudéry's. He finds, in the twelve cantos, ninety-three comparisons of the Homeric type. Discarding two border-line cases, the result is ninety-one, of which twelve are four-line (counting only the second term), three are seven-line, two are ten-line, three are twelve-line, and the remaining seventy-one are eight-line. Although the eight-line type is the prevailing one, one of the twelve-line examples will be quoted, reproducing only the second term; it is found in Chant IX:

"Comme, lorsqu'en la mer qui baigne le Levant,
Sous un ciel sans nuage, à la faveur du vent,
Un brigantin léger, à rames égalées,
De son ventre écumeux fend les ondes salées,
Si le petit poisson, des nochers redouté,
Arrête sur les flots son cours précipité;
En vain pour l'ébranler, l'aquilon se réveille,
En vain, par tous les mâts, la voile s'appareille,
Tant que par le plongeon, l'inébranlable bord
Sente, pour l'arracher, faire un heureux effort;

Alors, sur l'onde émue, il reprend sa carrière
Et son rapide vol laisse le vent derrière. . . . "
(So did Jeanne d'Arc overcome the malign influence of the demons over her troops)

The author's table lists ninety-two similes, giving an average of practically eight similes per canto, about the same frequency as in the Iliad. It must be noted, however, that of these ninety-two similes only fifty-five are actually a part of the text, the remainder figuring in the appendix, which is arranged in chapters corresponding to the twelve cantos, and in which it is explained that the other thirty-seven comparisons were eliminated as superfluous or as amounting, in some cases, to a virtual repetition of the same image.[14]

From these facts it appears (1) that Chapelain recognized Homeric comparisons as an indispensable ornament of the epic poem, (2) that he was aware of a growing sense, on the part of the public, of the monotony of the "Comparaison à longue queue," and (3) that he was nevertheless too proud of his creations in that line to throw them overboard.

In Chapelle and Bachaumont's *Voyage* are two similes. In Chapelle's other poetry, only one, and in Bachaumont's other poetry, none. Lafare uses none, Chaulieu only three. Sénecé, however, offers twenty-six.

After sampling the minor poets, it will be interesting to note Boileau's practice with regard to the simile. In all his poetic works the author could find but ten examples, two in the *Art poétique* and eight in the *Lutrin*.

The attitude of Perrault toward the use of the digressive simile in the latter part of the 17th century may be inferred from the following passage from the *Parallèles*, quoted by Rigault:[15]

"Nous nous avisâmes l'année dernière de nous réjouir avec ces sortes de comparaisons à longues queues, à l'imitation du divin Homère. L'un disait: 'Le teint de ma bergère ressemble aux fleurs d'une prairie où paissent des vaches bien grasses qui donnent du lait blanc, et dont on

[14]In one instance, in the appendix to Chapter VIII, a comparison is given as superfluous and deleted, but appears nevertheless in Chapter VIII. In another instance, in Chapter XII, a simile appears in the text after having been discarded, according to the appendix to Chapter X, from that portion of the poem.

[15]H. Rigault; *Oeuvres complètes*, Paris, Hachette, 1859. Tome I, p. 212.

fait d'excellents fromages.' L'autre disait: 'Les yeux de ma bergère ressemblent au soleil qui darde ses rayons sur les montagnes couvertes de forêts, où les nymphes de Diane chassent des sangliers dont la dent est fort dangereuse.' Et un autre disait: 'Les yeux de ma bergère sont plus brillants que les étoiles qui parent les voûtes du firmament pendant la nuit, où tous les chats sont gris'."

From the examination of the works of ten of the lesser poets of the seventeenth century, and the evidence offered by four examples of the epic poem, it appears probable that while the simile was a recognized part of the poetic art of the time, it was still regarded as a feature of the epic rather than of the non-epic poem.

THE TRADITION OF THE HOMERIC SIMILE IN EIGHTEENTH CENTURY FRENCH POETRY

CHAPTER I

Editions Examined for This Survey

A great deal of information has been made available with reference to the use of the simile by the Greek and Hebrew poets. The subject of its occurrence in more recent times is still far from being exhausted. It has been indicated that its use was given a renewed impulse in French literature during the Renaissance, and that it persisted throughout the seventeenth century, though in the poets examined it is found more frequently in epic than in non-epic poetry. The recent studies of Chateaubriand already mentioned have made available some interesting data in connection with his use of the comparison. An examination of some thirty-five poets of the eighteenth century will serve to show to what extent the device was used between the death of Louis XIV and the beginning of the Romantic Movement.

The author has endeavored to make the selection a representative one. All periods of the eighteenth century are represented, and while some relatively obscure poets are included, most of the better known ones will be found in the list. The *Oeuvres* of about half the number have been examined. In most other cases, fairly complete or at least representative editions have been used, while in six cases single works of some length have provided the data.

Following is a list of the editions used:

Andrieux, F. G. J. S.	Oeuvres, Paris, Nepveu, 1822.
Bernard, J. P.	Poésies choisies, Paris, A. Quantin, 1884.
Bernis, F. J.	Oeuvres, Paris, Stéréotype d'Hernan, 1803.
Bertin, A.	Poésies et oeuvres diverses, Paris, A. Quantin, 1879.
Bonnard, B. de	Poésies diverses, Paris, A Quantin, 1884.
Boufflers, S. J.	Poésies diverses, Paris, A. Quantin, 1886.
Chaulieu, G. A. de	Poésies, Paris, Stéréotype d'Hernan, 1803.
Chénier, A.	Oeuvres complètes, Paris, Delagrave, ——.
Colardeau, C. P.	Oeuvres, Paris, Cazin, 1793.
Delille, J.	Oeuvres complètes, Paris, Firmin-Didot Fr. 1865.

Desforges-Maillard, P.	Poésies diverses, Paris, Quantin, 1880.
Ducis, J. F.	Oeuvres, Paris, Au Bureau des éditeurs, 1830.
Florian, J. P. C. de	Oeuvres, Paris, Ant. Aug. Renouard, 1820.
Gilbert, N. L. J.	Oeuvres complètes, Paris, Dalibon, 1823.
Grécourt, J. B. J. W. de	Oeuvres, Paris, ————————, 1763.
Gresset, J. B. L.	Oeuvres complètes, Paris, Furne, 1830.
Lafare, C. A. marquis de	Poésies choisies, Paris, Stéréotype d'Hernan 1803.
La Harpe, J. F. de	Oeuvres, Paris, Verdière, 1820.
Lamotte, A. H. de	Oeuvres, Paris, Prault l'aîné, 1754.
Lattaignant, G. C. de	Poésies diverses, et pièces inédites, Paris, A. Quantin, 1881.
Lebrun, P. D. E.	Oeuvres, Paris, Crapelet, 1811.
Léonard, N. G.	Oeuvres, Paris, Didot, 1798.
Malfilâtre, J. C. de	Poésies, Paris, A. Quantin, 1884.
Marmontel, J. F.	Oeuvres, Paris, Verdière, 1824.
Parny, E. D. de F. de	Oeuvres, Paris, Garnier Frères, 1862.
	La guerre des dieux, Paris, 1799.
Piron, A.	Oeuvres complettes, Liège, Clément Plomteux, 1776.
Racine, L.	La Religion, poëme suivie du poëme de la Grâce et autres pièces, Paris, Robert, 1813.
Roucher, J. A.	Les Mois, poëme en 12 chants, Paris, Quillan, 1779.
Rousseau, J. B.	Oeuvres, Londres, 1753.
Saint-Lambert, J. F.	Les Saisons, poëme, Paris, P. Didot l'aîné, 1796.
Sénecé, A. B. de	Oeuvres choisies, Paris, Jannet, 1855.
	Oeuvres posthumes, Paris, Jannet, 1855.
Thomas, A. L.	Oeuvres complètes, Paris, Didot, 1822.
Vadé, J. J.	Poésies et lettres facétieuses, Paris, A. Quantin, 1879.
Voisenon, C. H. de F., Abbé de	Contes et poésies fugitives, Paris, Garnier Frères, 1880.
Voltaire	La Henriade, Paris, Lecointe, 1836.
	Oeuvres complètes, Paris, Garnier Frères, 1877.

Of Louis Racine, Roucher, and Saint-Lambert, only the works listed were examined; of Voltaire, the *Henriade* and the *Pucelle* were included to provide a basis of comparison between narrative and non-narrative poetry, while it was also thought advisable to include the *Incas* of Marmontel and Florian's *Guillaume Tell* and *Numa Pompilius*, as examples of poetic prose in the epic style.

In compiling the similes, some difficulty was experienced in establishing a definite line of cleavage between mere comparisons used, so to speak, parenthetically and the Homeric

simile proper. Needless to say, many shorter comparisons were discarded from the number found, and only those were retained which possessed one or more of the characteristics (such as length, digression, deliberateness, action, sense of crisis) mentioned in the definition given in the Introduction. For example, the following simile, used by Lamotte:

> 'Telle qu'une plume rapide
> Ma langue va suivre mon coeur"

was rejected inasmuch as the second term (first line) contains no verb.

Brevity is not necessarily a reason for stamping a simile as non-Homeric, as has been shown earlier, although length usually goes hand in hand with digression. A short simile may be deliberate enough to be termed Homeric, even though it be not digressive. The following, from Parny, is an instance:

> ". . . . . Dans le champ de carnage
> Mes yeux ont vu sa force et son courage;
> Un aigle ainsi disperse les vautours."

Here there is a deliberate pause for comparison.

Finally, it must be noted that no account has been taken of dramatic works nor of direct translations, though a few imitated passages have been included, especially where there was evidence of some originality in the French version. Such works as Delille's *Enéide* have been excluded from this study, though tables were compiled in such instances in order to provide a means of controlling the extent to which similes were taken over bodily in translation. Such tables, however, are not pertinent to a study of original style.

CHAPTER II

List of Similes Serving as a Basis for the Study

In the course of the examination of the above-mentioned works a list was prepared, showing the number and subject-matter of similes found. The list is arranged chronologically by date of birth of authors, although there is necessarily considerable variation in the order in which the works examined were written. Date of publication, especially in the case of the shorter pieces, offers no very safe guide as to date of composition. It will be possible, however, in many cases, to show a chronological chain of evidence in connection with the perpetuation of the tradition of the simile.

It is difficult to find a satisfactory method of classifying such material as comparisons. Any attempt to group them along definite lines results in a confusingly large number of classifications. Hence the number of classes has here been reduced to four, namely: (1) occupations, diversions, and states of man, including also war, arts, and images of children, (2) nature, its forms and phenomena, (3) classical, mythological, and Biblical allusions, (4) (a) contemporary and non-classical allusions, (b) objects.

Class I includes domestic occupations, diversions, travel, war, states (love, marriage, sickness, et cetera), and images of children.

Class II comprises celestial bodies, mountains, volcanoes, the sea, rivers, brooks, torrents, clouds, mist, rain, wind, snow, fire, lightning, will o' the wisp, et cetera.

Class III consists of allusions to classical literature, mythology, and Biblical incidents.

Class IV embraces (a) allusions to matters of contemporary Parisian gossip (Cf. Voltaire), allusions to incidents taken from literature, where the source is apparently neither classical nor Biblical, (b) comparisons involving objects and in which the rôle of man in relation to the object is not stressed.

Chaulieu (1639-1720)

Class I.

Poet sad—mistreated lover (Au marquis de Danger)

Class II.

A person's aspect—sun reappearing (Ode)

Poet gay—rock disdaining ocean's waves (Au chevalier de Bouillon)

Sénecé (1643-1737)

Class I.

Grief of poet over death of friend—despair of peasant over destruction of crops by lightning (Elégie sur la mort de M. Bellocq)

Man shaking head—spinning top (La Noblesse vénale)

Lover, satiated, turning from mistress—traveler, thirst quenched, turning back on fountain (Fragment Ariosto rejeuny)

Polyphile—timid traveler in dark forest (Le Nouvelliste)

Fashion refusing to obey decree of Good Taste—boy unwilling to obey preceptor (Les Gants)

Imitative authors afraid to be original—child left alone, afraid to move (Les Auteurs)

Class II.

(First term lacking)—myriad stars watching lovers embrace (Fragment Arioste rajeuny)

Pleasant look restores peace to soul—sun shining through clouds (Billet)

Enemies powerless against Louis—waves powerless against rock (Epître à son Altesse royale Mme la Princesse de Chartres sur sa convalescence)

Subjects admiring king—people admiring rainbow (Epître au roi)

Enemies powerless to harm king—North wind powerless to destroy Neptune (Prière à la reine)

Disappearance of a god—will o' the wisp (Les Travaux d'Apollon)

Bourgeois seeking title—Sheep following leader (La Noblesse vénale)

Poet regretting youth wasted in unworthy efforts—dog learning with age to track real game (Epître à M. le Marquis de Dangeau)

Ladies treating galants severely—owner muzzling horse that bites (Les Gants)

Lover using wiles—dog tricking game (Filer le parfait amour)

Would-be lover repulsed—Wolf caught in snare (Filer le parfait amour)

Suffering of Apollo—rage of wounded lion (Les Travaux d'Apollon)

Poet aided by patron—bird flying high on eagle's back (Satire à M. de Saint-Quentin)

Mediocre poets dazzled by glory—owl blinded by sunlight (Epître à M. le Comte d'Ayen)

Cupid bathing in tears of Olympus—nightingale preening self in rain (Fragment Arioste rajeuny)

Lover sad over unrequited love—pet bird imprisoned in cage (Filer le parfait amour)

(First term lacking)—snakes, warming themselves in sun, crushed by rock thrown (Fragment Arioste rajeuny)
Person reacting to adversity—bent tree springing back (La Noblesse vénale)

Class III.
Man pursuing glory—Apollo pursuing girl (Epître à M. le Comte d'Ayen)
Polyphile—Priam's daughter prophesying fall of Troy (Le Nouvelliste)

Class IV.
Princess learning virtues from queen—liquor imparting aroma to container (Epître à la reine)

Lafare (1644-1712) No similes in "Poésies Choisies."

Rousseau, J. B. (1670-1741)

Class II.
Penitence bringing love of God—sun restoring peace after disastrous flood (Epode)
Wrong redressed—sun reappearing from behind clouds (Livre II, Ode XI)
Emperor obscuring glory of others—sun blotting out stars (Livre IV, Ode I)
Waning of greatness—diminishing of torrent (Livre I, Ode IV)
King equalling rivals—oak growing tall as cedar (Livre I, Ode V)
Subjects flourishing—grass on edge of marsh (Livre I, Ode V)
Illness making poet droop—winter drying up branches of trees Livre IV, Ode IX)

Class III.
Poet inspired—Proteus
Poet inspired—priest of Apollo (Livre III, Ode I)
Troops rallying to country's aid—Greeks rallying to Agamemnon's aid (Livre III, Ode VIII)
Sophronyme visited by a god—Aeneas visited by Venus
Sophronyne visited by a god—Ulysses consoled by Minerva (Livre II, Allégorie I)

Class IV.
Waning of greatness—Melting of wax in heated kettle (Ode IV)

Lamotte (1672-1731)

Class I.
Fabulist depicting Nature faithfully—painter making a speaking likeness (Le Renard et le chat)
Poet imploring Lord—slave imploring master (Pseaume CXXII)
Dawn—Bridegroom leaving bed (Hymne—Conditor alme siderum, et cetera)
Poet weeping—Child crying for food (Pseaume CXXX)

Class II.
Subjects dazzled by Louis's virtues—eyes dazzled by sun (Ode à Monseigneur)
Louis, in spite of enemies, serenely beneficient—sun changing fog to dew (La Paix)

Tyrant vs. benevolent prince—mountain torrent vs. peaceful stream (Le Souverain)
Academy members—streams fed by tributaries (Remerciment à l'Académie Française)
Poet tossed by storm of life—sailors tossed by storm (L'Enthousiasme)
Poet unaware of destiny—pilot seeking new world (Ode au régent)
Course of Iliad—course of tranquil stream (Homère)
Effect of poem on reader—effect of lightning
Effect of poem on reader—effect of torrent (Homère)
Death of warrior—tiger killed by lion (Homère)
Artist deftly mixing colors—bee gathering pollen (La Peinture)

Class III.

Mortals' desires insatiable—Furies unable to fill cask (Ode à M. de Fieubert)
Person returning to reason—Ulysses returning home (L'Enthousiasme)
Serenity of just soul—Zion braving winds (Pseaume CXXIV)

Grécourt, J. B. J. W. de (1684-1743)

Class I.

Cupid marshalling aids—warrior marshalling troops (L'Origine des puces)
Lover leaving sweetheart—boy abandoning home (Le Cul-pie)
Couples fleeing from Pallas—boy caught in orchard (L'Origine des puces)

Class III.

Lover leaving mistress for study—Romans alternately banqueting and studying (L'Amant philosophe)

Piron, Alexis (1689-1773)

Class I.

Innocent traveler fleeing spot reminiscent of danger—bourgeois glad to escape litigation (Danchet—aux Champs-Elysées)
Two flatterers—two millers scratching each other (Epigramme—De Similor, et cetera)
Throng seeking immortality—pilgrims at Jerusalem, Lorette, Compostella, Rome, Mecca (Temple de mémoire)
Poet repulsed—lover repulsed (A M. le comte de Florentin)

Class II.

Course of Mars—course of comet (Fontenoy)
Torch-light on glasses of wine—reflected sunlight (A M. le Comte de la M. . . .)
Sense of security under Louis—sense of security of crew under good pilot (Fontenoy)
Louis attacking enemy—eagle driving vulture from its nest (Dithyrambe sur les conquêtes et la convalescence du roi)
French ardent for battle—"coq gaulois" (Fontenoy)
Throngs seeking immortality—moths flying into flame (Temple de mémoire)

Class III.

One person embracing another—Piron embracing Ovid (Danchet)

One person embracing another—Olivet embracing Cicero (Danchet —aux Champs-Elysées)
Drinking—crew of Ulysses drinking Circé's wine (Baccannales ou orgies)
Joy of poet—joy of Trojans when Greeks sailed away (Epître à M. le Comte de . . .)
Poet ignorant of benefactor's name—Egyptian ignorant of source of Nile, his benefactor (Pour le même [un bienfaiteur])

Class IV.
Satisfaction in success—satisfaction of Voltaire at success of cabale (la Pépinière allégorique)

Racine, Louis (1692-1763)
Class II.
Rebel struck down swiftly—lightning (la Grâce)
Class IV.
Rebel struck down swiftly—flight of arrow (la Grâce)

Voltaire (1694-1778)
La Henriade.
Class I.
Effect of discord on heart—stay of death sentence revoked by tyrant (IV)
Class II.
Fear yielding to fury—sea, now calm, now stormy (IV)
Silence of crowd around Potier—silence of ship's crew after storm (VI)
Bourbon attacking enemy—mountain torrent (VI)
Shock of troops—shock of waves (VIII)
Bourbon fighting—rock repulsing onslaught of waves (VIII)
Gleam of sword—sunlight reflected on water (X)
Drums and trumpets heralds of death—wind precursor of storm (VI)
Henri striving to embrace phantom—wind dispersing clouds (VI)
Henri speeding to Paris—lightning flash (IV-var)
Henri traversing sky—lightning flash (VII-var)
Charge of king in battle—lightning (VIII-var)
St. Louis and Henri in chariot of light—lightning crossing sky (VII)
Henri trying to embrace phantom—clouds dispersed by wind (VII-var.)
Bourbon following star—traveler following will o' the wisp (IX)
Egmont impatient—horse rearing (VIII)
Vivonne, impatient—Horse rearing (VIII-variant)
Enemies attacking Bourbon—dogs attacking wild boar (VIII)
Hero's feats in battle—eagles and vultures pursuing small birds (IV)
Wounded soldier—broken flower (III)
Wounded soldier—broken flower (IV-Variant)
Souls passing away—leaves blown by autumn wind (VII-variant)
Essex among troops—palm among elms (VIII)
D'Estrées—a rose (IX)

Class III.

Commander of ship struggling against stormy sea—Caesar fighting for empire (I)
Senate silent—Roman senators awaiting fate silently (IV)
Curses of Jew—incantations of sorceress
Curses of Jew—Ateius cursing Caesar (V)
Essex and D'Aumale in breach—demi-gods on walls of Troy (VI)
Mornay watching over Henri—gods aiding protégés in battle (VIII)
Mayenne's troops—rebels against gods (VIII)
Enemy striking king—mortals striking gods (VIII)
D'Estrées—Helen of Troy (IX)
D'Estrées—Cleopatra (IX)
D'Estrées—Venus (IX)
St. Louis controlling French—God controlling elements (X)
Curses of Jew—impious prophesies against Judah (V)
St. Louis and Henri in chariot of light—man carried off in heavenly chariot (VII)
Henri inspired by majesty of God—Hebrews prostrate before Moses (VII)
Mornay watching over Henri—ministers of God moving universe (VIII)
Mornay uncorrupted—Arethusa uncorrupted by salt sea (IX)
Demons overcome at sight of sword—Dagon falling senseless before Ark (X)
Starved soldiers—phantoms recalled to earth (X)[1]

La Pucelle

Class I.

King enjoying himself—abbot in rich abbey (I)
Persons terrified—shepherdess whose dog has been killed by wolf (XIV)
Venus using her arts—artisan polishing precious stones (XIV-variant)
Britons killed, left in winnows—mowing of wheat (XV)
Courage of soldiers tempered by war—hammer pounding on anvil (XV)
Jeanne recalled to duty—soldier awakened by call to arms (XX)
King forced to leave Agnes—sick man put on diet (II)
Monk spreading false news—night bringing false dreams (III)
Arondel and la Trimouille united in friendship—two adversaries united by misfortunes (IX)
Meeting of French and Britons—meeting of two rival lovers (X)
Effect on persons entering charmed palace—effect of bad wine (XVII)
Metamorphosis of Jeanne—bourgeois becomes soldier (II)
Metamorphosis of Jeanne—grisette becomes favorite (II)

[1]Similes found in variants are here included. Some of them after rejection reappear in other parts of the poem. Others do not so reappear.

Class II.

St. George traversing space—comet (XI)
Smile through tears—sun showing through clouds (XIV)
Two fighters rolling—two stones rolling down mountain side (XIV)
Jeanne losing sense of direction—ship without compass (IV)
Troops unshaken—rock in sea (XV)
Confusion of thoughts—storm at sea (XX)
Indecision of Jeanne—boat swerved by shifting winds (XXI-variant)
Flash of arms—aurora borealis (VIII)
Bandit's movements—lightning (VIII)
Growing anger—growing force of wind (XIV of 1756-variant)
Growing anger—growing force of wind (XIX)
Donkey charging—lightning (XXI)
Bedford devastating France in absence of Charles—wolf pillaging sheepfold in absence of shepherd (I)
Chandos chagrined at failure—dog whom hare has escaped (XIV of 1756-variant)
Hermaphrodix repulsed by Jeanne—donkey repulsed by mare (IV)
Monk attracted by Jeanne—dog following scent (IV)
Agnes trembling as almoner and page fight over her—sheep trembling as wolf and dog fight (X)
Meeting of French and Britons—meeting of two dogs (X)
Ravishers heedless of Jeanne's calls—donkeys browsing, heedless of shouts (XI)
Girl unable to choose between two lovers—donkey starving between two equally tempting portions of food (XII)
Almoner coveting woman—wolf coveting sheep (XII)
Monrose stealing upon Agnes—cat stealing upon mouse (XII)
Agnes following docilely—sheep following leader (XVII-variant)
Flatterer—submissive dog (XVIII)
Dunois respecting Jeanne—faithful dog abstaining from touching partridges (XXI)
Meeting of French and Britons—meeting of two cocks (X)
St. George attacking St. Denis—falcon attacking pigeon (XI)
Coupling of lovers—coupling of birds and butterflies (XIII)
Attack on enemy—eagle swooping down on falcons (XV)
Enemy annihilated—partridges shot in mid-air (XXI)
Chandos, impotent—withered flower (XIII)

Class III.

Jeanne on donkey—maidens on Pegasus (II)
Feast of Hermaphrodix—Feast of Caesar, Antony, Jupiter, et cetera, (IV)
Generosity of Hermaphrodix—generosity of Alexander (IV)
Agnes and the page—Venus and Adonis (VI)
Dunois—Hercules (VIII)
Bachelor entertained by abbess—Achilles entertained by Deidamia (X)
Blows of fighters—Vulcan's smithy in Mt. Etna (XIV of 1756-variant)

Jeanne beating on armor—Vulcan in his smithy (XI)
Consternation in ranks—consternation of gods at war between Mars and Pallas (XIV)
Fresh reinforcements—many-headed hydra (XV)
Rosamore—Pallas (XVI)
Hermaphrodix's palace causing forgetfulness—waters of Lethe (XVII)
Charm cast on guests—boiling waters of Styx (XVII)
Consternation among guests—Trojans interrupted at meal by harpies (XVIII)
Mourning—sorrow over death of Hector (XIX)
Person speechless—Atlas changed into mountain (XX)
Donkey and Jeanne surprised together—Venus and Mars exposed by Vulcan (XX)
Talbot and his mistress surprised together—Aphrodite and Mars surprised together (XXI)
Talbot defending himself—Aeneas defending himself (XXI)
Jeanne taking Chandos's arms—David taking strip of Saul's shirt (II)
Speech dispelling lethargy—angels arousing dead from tombs (II)
Soldiers misunderstanding order—laborers at tower of Babel (IV)
Generosity of Hermaphrodix—generosity of Solomon (IV)
Hermaphrodix—Adam and Eve (IV)
Metamorphosis of donkey—metamorphosis of Nebuchadnezzar (IV)
Rapidity of donkey's flight—rapidity of cherub's flight (VI)
Education of Corisande—growth in sophistication of Eve (XIV of 1756-var.)
Falling of palace walls—falling walls of Jericho (XVII-variant)
Donkey flattering Jeanne—serpent flattering Eve (XX)

Class IV.

Two rivals put to flight by Jeanne's awakening—harlots scurrying for cover at sight of commissary (II)
Monk bewitching Jeanne—Girard bewitching a "pénitente" (II)
Soldiers commanded by Jeanne—Order of Fontevrault ruled by woman (III)
Dunois sleeping by Jeanne—Robert d'Arbrisselle sleeping by two nuns (IV)
Meeting of French and Britons—meeting of Jansenist and Jesuit
Meeting of French and Britons—meeting of Calvinist and Catholic (X)
Two men arguing—Jacobine defending Saints (XIV of 1756-var.)
Man struck down—porter struck down by intruder (XIV of 1756-var.)
Austin derided by crowd—Amer Joly de Fleury hooted in Paris (XVI)
Confusion in palace—wrangling in Sorbonne (XVII)
Agnes lost in crowd—actor dropping through trap-door in Parisian theatre (XVII-var.)
Wiles of courtier—Parisian commoner making way in social scale (XXI)

Disappearance of man and horse—actor dropping through trapdoor in Parisian theatre (XV)
Woman admiring man—woman admiring Baron, actor (XXI)
Woman secretly admiring Talbot—woman admiring Baron, actor, from behind screen (XXI-variant)
Jeanne—two contemporaries of Voltaire (XXI-variant)
Monrose seizing Agnes—straw flying to amber or steel attracted by magnet (XII)
Shock of jousting—shock of two balls suspended by strings (XIII)
Desires—furiously boiling water (XIV of 1756-variant)

Lattaignant (1697-1779)

Class III.
A lady—Astrée (Epître à Mme Sainte-Placide)

Desforges-Maillard (1699-1772)

Class II.
Man fleeing from woman—sailor seeking lost port in storm (Qu'il faut fuir l'amour)
Love smothered in heart—ember dying in ashes (Les Hirondelles)

Bernard (1708-1775)

Class I.
Change of tactics in love-making—sculptor adjusting model (L'Art d'aimer)
Bird wounded by arrow—heart wounded by Love's dart (L'Art d'aimer)

Class II.
Personal charm—Vesuvius (Phrosine et Mélidore)
Conqueror gloating over victim—swollen brook gloating over flooded meadows (L'Art d'aimer)
Lover—boat (Phrosine et Mélidore)
Beauty—spring dammed up (Phrosine et Mélidore)
Rumor left by crimes—noise after lightning (L'Art d'aimer)
Conjecture finding way to truth—embers fanned into flame (L'Art d'aimer)
Person frightened—bird threatened by falcon (L'Art d'aimer)
Two persons—two swallows (L'Art d'aimer)
Poet marks beauties in garden of Cypris—Zéphire marks flowers for bees (L'Art d'aimer)

Class III.
Daphné dancing—Hebe dancing (L'Art d'aimer)
God drying tears of lover—Bacchus in tears (L'Art d'aimer)
Impure love inspired by pure glance—Circé's poison derived from the sun (Phrosine et Mélidore)
Girl disrobing—Amymone preparing to go bathing (Phrosine et Mélidore)
Lover leaving mistress—Cephalus leaving Aurora (Epître à Laure)
Heart overcome by love—priest overcome by spell (Epître à Issé)

Voisenon (1708-1775)

Class I.
Spectators unable to decide on most beautiful girl—shepherd em-

barrassed by choice of flowers to pick (Vers sur les plaisirs de Vaux-Hall)

Gresset (1709-1777)

Class I.

Poet always eloquent—girl beautiful in any garb (Ode XI à Virgile)
Man afraid to enter palace—choir-boy stage-struck (Le Parrain magnifique)

Class II.

Person unresisting—branch carried downstream to ocean (Epître 1ère, La Chartreuse)
Cry of person in distress—cry from sinking ship (Ode IX, sur la convalescence du roi)
Love disturbing poet—wind ruffling stream (Eglogue II, Iris)
Balustrade restraining crowd—dike restraining ocean (Le Parrain magnifique)
Alert person listening—hare listening for signs of danger (Le Parrain magnifique)
Person unable to make a choice—young bird flitting from tree to tree (Epître III, A ma muse)
Muses fleeing from a place—dove fleeing from vulture (Eglogue IX-Moeris)
Lover exchanging one mistress for another—moth flitting about flame (Epître 1ère, la Charteuse)
Jealous poets—jealous drone-bee (Epître III, A ma muse)
Tenderness growing in heart—tree blossoming in spring (Eglogue X-Gallus)

Class III.

Person answering several questions in rapid succession—Caesar dictating several letters at once (Ver-vert)
Human sufferings—tortures of Phlegethon
Human sufferings—Tartar tortured by Pluto (Epître II, Les Ombres)
Death of beloved sister—freezing of naiad's stream (Epître VI, A ma soeur)
Man afraid to enter palace—Peleus frightened on steps of altar (La Parrain magnifique)

Class IV.

Person in retirement—sorceress in den
Person in retirement—astrologer in his retreat (Epître 1ère, La Chartreuse)
Man amazed at splendor of palace—Don Quixote mistaking barber's plate for helmet (Le Parrain magnifique)
Man—statue (Le Parrain magnifique)
Person dignified despite loss of position—city surviving ruined greatness (Le Parrain magnifique)
Person dignified despite loss of position—ruined castle still standing (Le Parrain magnifique)

Bernis (1715-1794)

Class I.

Wavering doubters—wayward traveler (La Religion vengée)

Class II.

Mind unsullied—sun undimmed (Epître IV)

Truth—Dawn (La Religion vengée)

Suppressed desires—volcano (Epître V)

Universe—vessel (Les Poètes lyriques)

Hearts led back to God—river returning to source (La Religion vengée)

Senses misleading reason—will o' the wisp (La Religion vengée)

Impiety avoiding king's presence—birds of ill omen fleeing from daylight into shadows (La Religion vengée)

Poets—eagles (La Religion vengée)

God—eagle (La Religion vengée)

Pride—oak (La Religion vengée)

Doubt producing faith—trees producing fruit (La Religion vengée)

Class III.

Old age rejuvenated—Anacreon rejuvenated (Epître XI)

Rebels—Titans (La Religion vengée)

Pride—Ajax watching Troy burn (La Religíon vengée)

Error—hydra (La Religion vengée)

Disorder in Paris—chaos (La Religion vengée)

Reason—enchantress (La Religion vengée)

Saint-Lambert (1716-1803)

Class II.

Smiles amid tears—ray of sunlight through clouds (Saisons-IV)

Succession of creatures—succession of waves (Saisons-II)

Quiet happiness—hidden brook (Saisons-II)

Lise bathing—lily drenched with dew (Saisons-II)

Vadé (1720-1757) No Homeric similes in "Poésies et lettres facétieuses"

Marmontel (1723-1799) No Homeric similes in "Les Incas"

Lebrun (1729-1807)

Class I.

False taste in poetry—dreams proving unreal (Livre V, Ode XII)

Class II.

Old and new worlds meeting—collision of comet and sun (Livre V, Ode XVIII)

Genius—volcano (Livre V, Ode XXIII)

False enthusiasm—smoke of volcano (Livre VI, Ode IX)

Genius—Nile river (Livre II, Ode I)

Political storm-clouds—mountain torrent

Political storm-clouds—volcano (Livre III, Ode XIV)

Pindar growing in power—growing stream (Livre IV, Ode I)

Timid poet overcoming hesitation—timid sailor overcoming fear of sea (Livre I, Epître III)

Memory of ruin of Lisbon—traces left by forest fire (Livre I, Ode IX)

Perfidy—treacherous light in dense forest (Livre II, Ode X)

Conqueror vs. benefactor—effects of hurricane vs. effects of zephyr (Livre II, Ode XII)
Peace after war—calm after storm (Livre IV, Ode XVI)
Soul piercing future—lightning piercing clouds (Livre IV, Ode XIX)
Enemy routed—leopards dispersed by lions (Livre IV, Ode I)
Nisus wreaking havoc—lion attacking sheep (Veillées du Parnasse)
Ambitious poet—eagle flying higher than rivals (Livre I, Ode V)
Flight of Cupid—flitting of bird (Livre I, Ode XIV)
Cupid afraid—bird trembling (Livre I, Ode XIV)
Poet's flights—flight of swan and of bee (Livre IV, Ode VI)
Approach of death—vulture seizing swan
Approach of death—hawk seizing dove (Livre I, Elégie IX)
Shades of heroes circling about Orpheus—birds flying about before storm (Veillées du Parnasse)
Love abandoning beauty—doves abandoning dove-cote (La nouvelle Cythère)
Poet hovering about mistress—moth about flame (Livre I, Ode XV)
Voltaire—tall palm (Livre I, Ode XXIV)
Varying aspects of Nature—different aspect of oak to shepherd and to eagle (La Nature)

Class III.

Lamentations of poet—laments of Philomèle (Livre II, Ode VII)
Heart strengthened by adversity—tree unhurt by Jupiter's bolts Livre IV, Ode XIX)
Political storm-clouds—Mars (Livre III, Ode XIV)
Morgane—Orion (Livre IV, Ode XXII)
Equanimity of M. . . .—serenity of Roman exile (Livre I, Epître VI)
Lamentations of Orpheus—laments of Philomèle (Veillées du Parnasse)
Genius capturing Nature—Aristeus capturing Proteus (La Nature)
Rustic enjoyment—sport of naiad along Seine after it leaves Paris Livre II, Ode IV)
Coquette—vampire (Livre III, Ode XIX)

Class IV.

False taste in modern poetry—mask covering features (Livre V, Ode XII)
Advantages of old age—old wine
Advantages of old age—late apples (Livre V, Ode XXII)

Colardeau (1732-1776)

Class I.

Man posing—wrestler (Les Hommes de Prométhée)

Class II.

Genius dazzling reason—sun dazzling eyes (Ode sur la poésie)
Breast—rising and falling of waves of stream (Les Hommes de Prométhée)
Swiftness of satyr—swiftness of bird (Temple de Gnide)
Evolution of society—evolution of butterfly (Ode sur la poésie)
Growing breasts of young girl—opening flower (Temple de Gnide)
Breast—roses on background of lilies (Les Hommes de Prométhée)

Soft kisses—zephyr kissing flowers (Les Hommes de Prométhée)
Lovers embracing—vine clinging to palm (Les Hommes de Prométhée)
Lovers embracing—ivy clinging to myrtle (Les Hommes des Prométhée)

Class IV.

Swiftness of satyr's course—arrow's flight (Temple de Gnide)

Malfilâtre (1732-1767)

Class II.

Blending of red and white—sunrise (Narcisse dans l'île de Vénus)
Effect of love on senses—effect of wind on sea (Narcisse dans l'île de Vénus)
Lights and colors in serpent's scales—rainbow (Narcisse dans l'île de Vénus)
Sudden appearance of peacock—sudden blowing up of storm (Narcisse dans l'île de Vénus)
Enchantress embracing Tirésias—ivy embracing bark of elm (Narcisse dans l'île de Vénus)
Sensitive person—sensitive plant (Narcisse dans l'île de Vénus)

Thomas (1732-1785)

Class I.

Czar eager to know France—traveler eager to go up Nile to source Czar Pierre, Ch. I de la France)
Man motionless with fright—traveler on edge of precipice (Czar Pierre, Ch. I de la France)
Disappearance of vision—vanishing of dream (Czar Pierre, Ch. III de la France)
Inventions controlling sea—king controlling subjects (Czar Pierre Ch. des Mines)

Class II.

Phantom rising from mausoleum—sunrise (Czar Pierre, Ch. d'Angleterre)
Versatility of Czar—Etna, source of destruction, surrounded by fertile fields (Czar Pierre, Ch. II de la France)
End of world—avalanche (Ode sur le temps)
Poet's thoughts bursting into expression—volcano (Ode à M. Herault de Séchelles)
Czar marvelling at French preparedness—Man on mountain top seeing ocean for first time (Czar Pierre-variant)
Czar surveying domains—man on height overlooking valley (Czar Pierre, Ch. de la Hollande)
Czar not biased by admiration of Louis—Rhone undeterred by Lac Leman (Czar Pierre, Ch. III de la France)
Language, purified, expressive—stream, purified of mud, reflecting Nature (Czar Pierre, Ch. III de la France)
Czar arriving at destination—navigator reaching port (Czar Pierre, Ch. des Mines)
Miner resuming duties after danger is past—sailor resuming duties after storm (Czar Pierre, Ch. des Mines)
Wounded fighter retreating—wounded deer fleeing (Jumonville, II)

Rage of fighter—rage of lioness whose young are stolen (Jumonville III)
Ardor of fighter—rage of tiger (Jumonville, III)
Voice controlled—horse managed by rider (Czar Pierre, Ch. III de la France)
Czar aroused—lion awakening (Czar Pierre, Ch. III de la France)

Class III.

Wounded man—phantom of Laius (Jumonville, III)
Man springing forward—warhorses celebrated by Homer (Czar Pierre, Ch. de la Hollande)
Man awed by Czar—Philémon awed in presence of gods (Czar Pierre, Ch. de la Hollande)
Scientist preserving knowledge—priest preserving altar fire (Czar Pierre, Ch. de la Hollande)
Louis—Jupiter (Czar Pierre, Ch. I de la France)
Pleasures of French court—dances of gods (Czar Pierre, Ch. I de la France)
Crowd admiring Czar's prowess—Greeks admiring Hercules' courage (Czar Pierre, Ch. I de la France)
Czar in contemplation—man worshipping gods (Czar Pierre, Ch. II de la France)
Machines in motion—giant awakening (Czar Pierre, Ch. III de la France)
Cloud veiling Genius—night hiding gods (Czar Pierre, Ch. III de la France)
Warriors—oaks consecrated to Mars (Czar Pierre, Ch. III de la France)
Czar entering coal mine—Hercules and Theseus entering inferno (Czar Pierre, Ch. des mines)
Support holding roof of mine—Titans (Czar Pierre, Ch. des Mines)
Czar—Scythian at Marathon (Czar Pierre-variant)
Czar—savage questioning soldiers of Alexander (Czar Pierre—variant)
Aspect of Churchill—aspect of Roman conquerors (Czar Pierre-variant)
Czar—Mars (Czar Pierre-variant)

Class IV.

Churchill and Eugène—Condé and Turenne (Czar Pierre-variant)

Ducis (1733-1816)

Class I.

Bonnet caressing hair softly—lover fearful of awakening mistress (Le Bonnet et les cheveux)

Class II.

Rapid growth of excesses—coming of storm at sea (Epître à M. Soldini)
Philomèle flying away—zephyr (Le Banquet de l'amitié)
Rivals struggling—one tiger attacking another (Le Banquet de l'amitié)
Orpheus repining—mourning of mother dove (Le Banquet de l'amitié)

Breast covered with tears—shrub drenched with dew (Le Banquet de l'amitié)
Character gradually undermined—heart of oak eaten by worm (Epître à M. Soldini)

Class III.

Poet fashioning verses—Cyclops wielding hammer (Le Banquet de l'amitié)
Children worthy of father—five generations of Diagoras (Epître à Vien)
Passions restrained—winds of Eolus pent in cave (Epître à M. Odogharty de la Tour)
God sharing gifts equally—children of Israel dividing manna (Epître à Campenon)
Source of Bitaubé's talent hidden—secret source of Nile undiscovered (Epître à Bitaubé)
Nymph serving food—"rat des champs" serving "rat des villes" (Le Banquet de l'amitié)

Boufflers (1738-1815) No Homeric similes in "Poésies diverses."

Delille (1738-1813)

Class I.

Surveyor striking well—poet finding inspiration (Jardins I)
Poet pauses for breath—mountain-climber stops to rest (Imagination VII)
Poet reconstructing Rome—traveler gazing at ruins (Imagination IV)
Diversity of religions—various countries traversed by traveler (Imagination VIII)
Lone tree apart from forest—hero advancing before batallion (Jardins II)
Person planning garden—painter planning sketch (Jardins II)
Gardener landscaping—painter blending colors (Jardins II)
Soul enjoying dawn or sunset—painter gilding sky with rays of light (L'Homme des champs I)
God creating harmoniously—painter blending lights and shadows (Les trois Règnes VIII)
Gardener's conservatory in cold climate—wise man relying on inner resources for pleasure (Jardins I)
Persons always anticipating future—man at table waiting for more tasty courses, finishing meal without satisfying hunger (Imagination II)
Poet striving to retain memory of Greece—son wishing to preserve remains of dead mother (Imagination IV)
Distrust—savages fearing their own gods (Imagination VI)
Imagination willingly abused—lover clinging to dream after waking (Imagination VIII)
Fickleness of populace—child rejecting doll (Imagination VI)
Church keeping truth from people—man keeping best wine and serving poor wine (Imagination VIII)
Persons united by bond—colors blended by harmony of shades (Les trois Règnes V)

Modesty veiling conversational charm—veil covering beauty (Conversation III)

Class II.

Life history of celebrity—track left by shooting star (Ode à M. le premier président Molé)
Poet coloring language—sunbeam painting clouds (Jardins I)
Troubled countenance becoming serene—dawn (Malheur et Pitié III)
Alexander star of North—Great dipper always visible in North (Malheur et Pitié IV)
Power of poetry—power of sun (Imagination V)
Poet kindling ardor in souls—volcano starting subsidiary eruptions (Imagination V)
Man keeping pure amid vices—lofty peak looking down serenely on clouds (Imagination VIII)
Ambition growing—volcano smouldering (Les trois Règnes V)
Leveling influence of equality—mountains, in ensemble, becoming one vast plain (Dithyrambe sur l'immortalité de l'âme)
One thought begetting another—pebble starting a chain of ripples in water (Imagination I)
Influence of charming person—ever-widening circles on water (Conversation II)
Adversity followed by happiness—torrent becoming brook (Les trois Règnes V)
Boy and girl in love—brooks joining (Les trois Règnes V)
Good talker adapting self to listener—stream adapting itself to course followed (Conversation III)
Phlegmatic person—brook ending in swamp (Conversation II)
Soul guided rather than checked—torrent directed by artificial means (Imagination VI)
Pitié suffers and enjoys wtih others—a torrent destroys and a brook feeds (Malheur et Pitié I)
Royal wedding—brooks joining (Malheur et Pitié IV)
Civilization turning obstacles into benefits—melting of ice to form stream (Epître sur les voyages)
Country ruined by war—sinking, burning ship (L'Homme des champs IV)
Men now triumphant, now overcome—ship rising and falling in storm (Malheur et Pitié III)
Thoughts arousing soul—waves leaping high in storm (Imagination I)
Man relating misfortune—shipwrecked sailor's tale (Imagination II)
Bomb following bomb—wave upon wave (Imagination III)
Start of battle—ocean storm brewing (Imagination III)
One folly after another—one wave after another (Imagination V)
Girl attracted by church—storm beaten ship seeking port (Imagination VIII)
Two persons meeting—collision of two ships (Les trois Règnes V)
Presence of women making death less terrible—aurora borealis

lighting darkness (Malheur et Pitié III)
Dreams distorted—image of clouds in water (Imagination I)
Thoughts arousing soul—flame springing from clash of stones (Imagination I)
Elusive memory of past pleasures—vision of cool brook taunting thirsty traveler (Imagination II)
Story accumulating details—rolling snow-ball (Conversation I)
Charm of good talker—play of light (Conversation III)
Ambition—rainbow (Imagination VI)
Tears of remorse—dew refreshing earth (Imagination VIII)
Alternate triumph and defeat—prey of tiger alternately torn and freed (Malheur et Pitié III)
European abandoning civilization—horse, freed from stable, seeking wild life (Imagination I)
Course of hurricane—course of war horse (Les trois Règnes I)
Man impatient to see future—war horse rearing (Imagination II)
Imagination loving freedom—wild horse or deer (Imagination VI)
Broad vision of politician—Eagle's vision broader than worm's (Imagination I)
Man laughing at own foibles—bird viewing self in mirror (Imagination V)
Boy and girl fall in love—swallows mating (Les trois Règnes V)
Philosopher enjoying Nature—butterfly enjoying escape from cocoon (L'Homme des champs I)
Memory searching past—severed serpent seeking to reunite parts (Imagination II)
Youth of Greece—bees around hive (Imagination VII)
Vivacious person—June bug flitting about (Conversation II)
Prestige of France drawing men to their doom—serpent lying in wait for prey (Malheur et Pitié IV)
Poet protected by king—violet growing in grass (Jardins I)
Outbreak of Revolution—tree kindled by stray spark (Malheur et Pitié III)
Three generations of heroes—tree producing bud, flower and ripe fruit (Malheur et Pitié IV)
Young man pale in death—flower mowed down in prime (Imagination II)
Girl bashful at proposal—hot-house shrub shrinking from leaving house (Imagination II)
Child embryo man—acorn embryo oak (Imagination VI)
Heart drying up from neglect—dried-up shrub pulled from ground (Imagination VIII)
Person changing moods—wind breaking oak, caressing flower (Les trois Règnes II)
Water contrasting with nymph—dew covering roses (Les trois Règnes III)
Musidore ready for bathing—lily seen through crystal (Les trois Règnes III)
Musidore ready for bathing—rose covered with dew (Les trois Règnes III)

Girl eclipsing other beauties—rose surpassing other flowers in beauty (Les trois Règnes V)
Bud consuming sap—vessels carrying food to embryo (Les trois Règnes VI)
One person clinging to another—ivy leaning on oak (Fragment d'une ode à Lefranc de Pompignan)
Travelers becoming world citizens—trees' roots gathering sustenance from all sides (Epître sur les voyages)
Children breeding ground for ideas—flowers responding to effects of sun and dew (L'Homme des champs I)
Migration of youth—migration of trees (Imagination I)
Imagination choosing subjects—flowers closing to north wind and opening to zephyr (Imagination VI)
Cheerful books enlivening old age—flowers in winter (Imagination VI)
Pre-natal death of child—bud dying before flowering (Imagination VII)
England hospitable to exiles—earth nourishing all plants that find root (Malheur et Pitié IV)
Virtue of Brissac—flower in desert or cool spring from dry rock Malheur et Pitié III)

Class III.

Soul enjoying dawn or sunset—Homer enjoying description of dawn after description of battles (L'Homme des champs)
M. Marin playing, singing, fighting—a god, playing, singing, fighting (Malheur et Pitié IV)
A young woman—Galatea (Imagination II)
A mourning mother—Philomèle (Imagination III)
Scientist attacking problems—Titans attacking Heaven (Imagination V)
Scientist attacking problem—Homer's heroes attacking (Imagination V)
Distrust, in life—Damocles at banquet (Imagination VI)
Collapse of myths—fall of colossus (Les trois Règnes I)
Damon charmed at sight of nymph—Paris charmed at sight of three goddesses (Les trois Règnes III)
Musidore motionless—statute of Venus (Les trois Règnes III)
Persons cursing fate—Philoctetus cursing Atrides (Les trois Règnes V)
Nature eluding man's curiosity—Proteus disappearing (Les trois Règnes VII)
Ants exterminating rodents—Hercules cleaning Augean stables (Les trois Règnes VII)
Bardus—Apollo (Traduction de l'Epître de Pope)
Volcano—Encelade groaning under burden (Les trois Règnes IV)
Waters of brook not affected in course through salt mine—Arethusa uncorrupted by sea (Les trois Règnes V)
Stages of butterfly's life—souls in Elysian fields retaining memory of former life (Les trois Règnes VII)
Swan attacking rivals—Anthony fighting on sea for love of Cleo-

patra (Les trois Règnes VIII)
A home reconstructed —Troy arising from ashes (Malheur et Pitié II)
France attracting, then destroying her people—Charybdis sucking in, then expelling waves (Malheur et Pitié IV)
Revolution—Saturn eating his children (Imagination III)
Revolution—Revolt of Titans (Imagination III)
Revolution—fratricide in fields of Cadmus (Imagination III)
Regret of sailor at losing ship—regret of Trojan king at destruction of Troy (Imagination IV)
Uncertainty of popular favor—betrayal of Pompey (Imagination VI)
Imagination joining past and future—two-faced Janus (Imagination II)
Imagination joining past and future—Colossus joining shores (Imagination II)
Foliage reflected in water—Eve mirrored in water (Jardins II)
Hidden course of nerves—hidden source of Nile (Les trois Règnes VII)

Class IV.

Animals avoiding deer—flatterer deserting unfortunate prince (L'Homme des champs I)
Conduction of electricity—murmur of approbation in theater (Les trois Règnes I)
Volcano smouldering—civil discord about to break out (Les trois Règnes IV)
Volcano erupting—people in revolt (Les trois Règnes IV)
Ants exterminating brigands (Les trois Règnes VII)
Hidden stream—commerce stopped by revolution (Les trois Règnes III)
Volcano—population in revolt (Les trois Règnes IV)
Mind pursuing thought even in sleep—vibration of drum after being struck (Imagination I)
Mind pursuing thought even in sleep—boat coasting, oars idle (Imagination I)
Men showing selves worthy of fathers—blood returning to heart (Imagination IV)
Distrust—enemy spy (Imagination VI)
Imagination decking crown—queen decking crown with flowers (Imagination VIII)
Sap of plants building tissues—fireworks assuming shapes (Les trois Règnes VI)
Influence of charming person—perfume pervading air (Conversation I)
Respecting sacred ruins—leaving rust on old metals (Jardins III)
Man mourning—statue on tomb (Imagination II)
Soul leaving body—perfume exhaled from vase (Imagination II)
Arts intensifying energy—glass focusing rays of sun (Imagination II)
Growing wood—growing bones (Les trois Règnes VI)

LaHarpe (1739-1803)

Class I.

People making mistakes—gardener making stupid mistakes (Discours VIIe)

Class II.

Demons threatening humans—volcano threatening to erupt (Le Triomphe de la religion)

Voltaire's versatility—far-flung mountain range (Aux mânes de Voltaire)

Two persons walking together—two streams mingling (Discours Ier)

Satan uttering cry of joy—wild beasts about to enter arena (Le Triomphe de la religion)

Danton seeking victims—wolf seeking opportunity to attack sheepfold (Le Triomphe de la religion)

Innocent young girl—rose growing in cloister yard (Le Triomphe de la religion)

Worthy poets vs. vulgar poets—oak vs. reeds (Discours IIIe)

Class III.

Person inspired—God speaking through Isaiah (Le Triomphe de la religion)

Satan irritated at shameful flight—Antilochus struck while pursuing Jews (Le Triomphe de la religion)

Léonard (1744-1793)

Class II.

Person led by light—ship guided by star (Héro et Léander)

Island—towering rock (Chant d'un barde)

Smile amid pain—streak of light in storm (Chant d'un barde)

Sigh amid thoughts of love—winds troubling calm after storm (Chant d'un barde)

Poet thinking of past love—navigator thinking of enchanted island left behind (Epilogue)

Shepherdess fleeing—turtle-doves fleeing from hawk (Le Bain)

Amour unable to leave Thémire—bird refusing to leave young (Temple de Gnide)

Class III.

Person silenced by a look—Alecto banished to inferno (Temple de Gnide)

Confused image of waving trees—phantom (Saisons)

Bonnard (1744-1784)

Class I.

Traveler uncomfortable—esquire seeking lost master (Le Voyageur)

Class II.

Person with many charms—roses on single stem (Le Voyageur)

Roucher (1745-1794)

Class I.

Bees ceasing to work—laborers striking (Les Mois III)

Class II.

Wolves coming down from mountains—mountain torrent (Les Mois)

Silkworm withdrawn into cocoon—river hiding between hills (Les Mois)
Chaos of elements—floating icebergs (Les Mois)
Two bulls fighting—trees locking branches (Les Mois)
Girl bathing in river—waterlilies in Nile (Les Mois)

Class III.

Life cycle of silkworm—Myrrhé reappearing ever more beautiful (Les Mois)
Bull carrying Sun—Bull carrying Cadmus' sister (Les Mois: rejected to Notes)
Beavers building city—Trojans building city (Les Mois)
Grain mowed—heroes cut down by Death (Les Mois)

Class IV.

Swarming of bees—founding of French Empire (Les Mois)

Gilbert (1752-1790)

Class II.

One person outdoing another—sun obliterating stars (Le Poète malheureux)
Poet grateful to benefactor—birds thankful to mother for food (A M d'Arnaud)

Class III.

Kings travelling incognito—gods masquerading as men (Ode VI)

Bertin (1752-1790)

Class II.

Eucharis—star (Livre I, Elégie I)
Mourning poet—dove (wild) (Livre II, Elégie II)
Girl picking grapes—bees gathering pollen (Livre II, Elégie XVII)

Class III.

Eucharis—Diana
Eucharis—Cypris (Livre I, Elégie I)

Parny (1753-1814)

Class I.

Person in despair—shipwrecked traveler (Jamsel)
Love driven off in defeat—thief, discovered, escapes (La Guerre des dieux)

Class II.

Disappearing person—falling star (La Journée champêtre)
Person sharing his sorrow with others—turbid torrent pouring into basin of pure water (Jamsel)
Warrior repulsing attacks—rock defying storm (Isnel et Asléga)
Wind whistling through hair—rock assailed by storm (Isnel et Asléga)
Secretive life of lovers—brook seeking secluded spots away from plains (Le Raccommodement)
Warrior standing his ground—rock beaten by wind, hail, waves, lightning (La Guerre des dieux)
Warrior in action—hurricane (Isnel et Asléga)
Warrior slaying another—whirlwind whisking snowflake (Isnel et Asléga)
March of batallions—shifting of clouds (Isnel et Asléga)

Pleasure in face—lightning piercing clouds (Isnel et Asléga)
Melting wrath—melting ice (Isnel et Asléga)
Hercules attacking—hyena ravaging countryside (La Guerre des dieux)
Love driven off in defeat—wolf, about to seize lambs, driven away by shepherds (La Guerre des dieux)
Samson, hair singed off—cock, stallion or bull emasculated (La Guerre des dieux)
Christians unable to help Samson against Hercules—small bird unable to rescue lark from hawk (La Guerre des dieux)
Feats of warrior—eagle dispersing vultures (Isnel et Asléga)
Asléga captive—dove seized by eagle (Isnel et Asléga)
Breast of girl—breast of swan (Isnel et Asléga)
Person spreading cheer in cold world—rose fragrant despite cold winds (A Mme Antoinette Gamot)
Wisdom powerless against frenzy—crops unprotected from cold winds (Cantate)
Mourner—cypress tree (Isnel et Asléga)
Asléga pining—new-blown rose withered by storm (Isnel et Asléga)

Class III.

Woman embracing man—Abisag embracing king (La Guerre des dieux)

Class IV.

Rival's contempt for Mary—city courtesans' jealous depreciation of newly arrived country beauty (La Guerre des dieux)
Course of warrior on horseback—arrow's flight (La Guerre des dieux)
Disappearing—falling apple (La Journée champêtre)

Florian. (1755-1794)

Class I.

Warrior mowing down enemies—harvester cutting grain (Numa Pompilius)
Tullus measuring dose of advice—doctor measuring dose of medicine (Numa Pompilius)
Man guiding boat—child bending wand (Guillaume Tell)
Numa following Tatius—child following mother (Numa Pompilius)

Class II.

Warrior irresistible—volcano devasting plain (Numa Pompilius)
Warrior stopped by two others—rock, rolling, stopped by two trees (Numa Pompilius)
Person unshakable—rock beaten by waves (Numa Pompilius)
Murmur of voices—noise of approaching tempest (Numa Pompilius)
Resolution wavering—melting snow (Numa Pompilius)
Romans carrying off Sabine women—wolves carrying away sheep (Numa Pompilius)
Pompilius changing mood—lion in different moods (Numa Pompilius)
Ardor of warrior—ardor of war horse (Numa Pompilius)

Troops refusing to fight together—lions and lambs not mingling (Numa Pompilius)
Warrior leaving fray regretfully—wolf leaving sheep-fold (Numa Pompilius)
Fury of Leo—fury of tigress caught in trap (Numa Pompilius)
Person holding breath—fawn hiding from pack of dogs (Numa Pompilius)
Noise of assembly—buzzing of bees (Numa Pompilius)
Person pining away—transplanted olive tree dying (Numa Pompilius)
Person recovering composure—rose raising head after storm (Numa Pompilius)

Class III.

Amazon—Apollo's sister (Numa Pompilius)
Person showing animation—Achilles betraying sex (Numa Pompilius)
Amazon with more warlike carriage than companion—Diana more warlike than Apollo (Numa Pompilius)
Romulus angry—Jupiter angry (Numa Pompilius)

Andrieux (1759-1783) No Homeric similes in non-dramatic poetry.

Chénier, A. (1762-1794) Sixty-two Homeric similes in "Oeuvres complètes." (See chapter IX)

CHAPTER III

Classification as to Subject Matter

In the preceding chapter are listed the similes found in the works of all the poets examined except André Chénier, who will be given a separate treatment for reasons which will be apparent later.

The following table shows the distribution of subject-matter into four classes previously described. The sign (xxx) indicates examination of complete works, (xx) examination of representative editions, and (x) examination of individual long works.

TABLE I

Distribution of Subject-Matter in Similes Listed in Chapter II

		Total	I	II	III	IV
Chaulieu	xx	3	1	2	0	0
Sénecé	xx	27	6	18	2	1
Lafare	xx	0	0	0	0	0
Rousseau	xxx	13	0	7	5	1
Lamotte	xxx	18	4	11	3	0
Grécourt	xxx	4	3	0	1	0
Piron	xxx	16	4	6	5	1
Racine	x	2	0	1	0	1
Voltaire—la Henriade	x	43	1	23	19	0
—la Pucelle	x	92	13	31	29	19
Lattaignant	xx	1	0	0	1	0
Desforges-Maillard	xx	2	0	2	0	0
Bernard	xx	17	2	9	6	0
Voisenon	xx	1	1	0	0	0
Gresset	xxx	23	2	10	5	6
Bernis	xxx	18	1	11	6	0
Saint-Lambert	x	4	0	4	0	0
Vadé	xx	0	0	0	0	0
Marmontel	x	0	0	0	0	0
Lebrun	xxx	39	1	26	9	3
Colardeau	xxx	11	1	9	0	1
Malfilâtre	xx	6	0	6	0	0

TABLE I (Continued)

Thomas	xxx	37	4	15	17	1
Ducis	xxx	13	1	6	6	0
Boufflers	xx	0	0	0	0	0
Delille	xxx	137	18	71	29	19
la Harpe	xxx	10	1	7	2	0
Léonard	xxx	9	0	7	2	0
Bonnard	xx	2	1	1	0	0
Roucher	x	11	1	5	4	1
Gilbert	xxx	3	0	2	1	0
Bertin	xx	5	0	3	2	0
Parny	xxx	28	2	22	1	3
Florian	x	23	4	15	4	0
Andrieux	xxx	0	0	0	0	0
Chénier[1]	xxx	62	11	40	9	2
		680	83	370	168	59

By way of comparison, an analysis of the similes of Homer, according to Hart's list,[2] shows the following distribution of subjects in imagery:

TABLE II

SUBJECTS IN IMAGERY

	Total	I	II	III	IV
Iliad	248	42	189	10	7
Odyssey	109	24	57	12	16

[1]Including all of Chénier's similes, complete and incomplete.

[2]C. R. Hart, *Chateaubriand and Homer*, Baltimore, Johns Hopkins Press, 1928. The table referred to includes a number of shorter comparisons in which digression is not a feature.

CHAPTER IV

Status of the Simile at the Close of the Grand Siecle

Of the poets listed in Table I, the first three, though they lived well into the eighteenth century, were in their prime long before the end of the seventeenth, and much of their work belongs to that period. It will be seen that Sénecé used the simile rather freely, while Chaulieu used it sparingly and Lafare not at all. J. B. Rousseau, though he lived until 1742, had produced most of his poetry before the celebrated quarrel between Mme Dacier and Houdard de La Motte, which occurred just at the close of the reign of Louis XIV. The present inquiry, then, will begin with La Motte.

Inasmuch as La Motte inherited from Saint-Sorlin and Perrault the task of defending the moderns, while Mme Dacier was the outstanding champion of Homer since the recent death of Boileau, what they have to say anent comparisons in the course of their dispute will be pertinent to this study.

In 1713 La Motte, in explaining the brevity of his *Iliade*, says that he is seeking greater rapidity of narration, grander descriptions less encumbered with details, and *more exact* and *less frequent* comparisons. According to him there are three reasons for using similes:

> "On employe les comparaisons dans le poëme, ou pour donner une idée plus vive & plus distincte de ce qu'on représente, par des similitudes exactes; ou pour élever & réjouir l'esprit par des images nobles & agréables; ou seulement pour nourrir & varier la narration qui seroit trop séche et trop uniforme sans ce secours. J'examine les comparaisons d'Homere sous ces trois égards, pour en discerner les beautés & les défauts; selon la fin qu'il a dû se proposer."[1]

With reference to the first point, he says:

> "Il n'y a guères de comparaisons de la première espèce dans Homere. Souvent au lieu que ces prétendues similitudes devroient fixer l'esprit à

[1] *Oeuvres*, Paris, Prault l'aîné, 1754. Vol. II, p. 73.

l'objet principal, en le rendant plus clair, elles y jettent de l'obscurité & le font même perdre de vûe, dans un amas de circonstances qui n'y ont aucun rapport. Je n'en veux d'autre exemple, que la comparaison des jambes de Ménélas, avec l'yvoire teint de pourpre."[2]

Some light is thrown on the contemporary feeling with regard to comparisons (very probably among La Motte's partisans) by the following passage:

"Il y a des esprits séverement exacts, qui ne sçauroient goûter les comparaisons. Ils pensent qu'elles n'éclaircissent jamais rien, parce qu'elles sont toujours très-imparfaites, et qu'il vaudroit bien mieux s'attacher à bien peindre l'objet dont on parle, que d'avoir recours à des similitudes tronquées, qui ne servent qu'à confondre les choses. Cela est vrai, à parler philosophiquement, mais en matiere de poësie, rien n'est plus faux. Les Poëtes ne doivent pas tant songer à donner des idées précises, qu'à en donner de vives, quoiqu'un peu plus confuses."[3]

In regard to the second point, he admits that Homer has usually succeeded pretty well, but regrets the "bassesse" of some of his similes, for instance the "gourmandise opiniâtre de l'âne" in the comparison between Ajax and the ass. He also objects to the use of images in which great things are compared to trivial ones:

"Je sçai bien qu'on trouve presque autant d'art dans les comparaisons, à descendre du grand au petit, qu'à s'élever du petit au grand; mais cette maxime me paroît fausse, dans les vûes du Poëme Epique. L'esprit une fois élevé ne veut rien perdre d'une impression qui flatte son amour-propre; c'est ce qui arrive dans les comparaisons dégradées, au lieu qu'il trouve à gagner, quand la comparaison est plus noble que l'objet principal. Ainsi je trouve beaucoup d'art à comparer les petites choses aux grandes; & je croirois qu'il faut éviter de comparer les grandes aux petites, à moins que ces petites choses ne compensent par leur agrément la noblesse qui leur manque."[4]

As to variety, he enunciates two rules:

"Pour ce qui regarde la variété que les comparaisons doivent jetter dans le Poëme, on peut établir deux regles; l'une d'employer les images les plus différentes qu'il est possible; l'autre de les distribuer dans la narration de maniere qu'elles ne soient pas trop voisines les unes des autres, & qu'on n'en rassasie pas le lecteur. Faute de ces ménagemens, on retombe dans l'uniformité qu'on veut éviter.

[2]Op. cit., Vol. II, p. 74.
[3]Op. cit., Vol. II, p. 75.
[4]Op. cit., Vol. II, p. 77.

"Ce ne seroit pas assez varier les circonstances de ces images, si le fonds en demeuroit trop semblable, parce que c'est le fonds qui frape le plus. Que je présente trop souvent l'image du lion & des troupeaux; que tantôt le lion dévore les troupeaux & qu'il fasse fuir les pasteurs; que tantôt les pasteurs le contraignent de se retirer; qu'il assiege la nuit une bergerie, ou qu'en plein jour il répande la terreur dans les pâturages: on ne me sçaura pas tant de gré des divers aspects où j'offre le lion et les troupeaux, qu'on s'ennuira de les voir toujours revenir sur la scene.

"On court le même risque d'ennuyer par la trop grande abondance des comparaisons; au lieu qu'elles délassent du récit, quand le Poëte en use sobrement, c'est le récit qui délasse des comparaisons quand elles sont trop fréquentes; le sujet se perd dans les ornemens, & l'esprit se révolte naturellement contre ce désordre.

"Si ces regles sont judicieuses, Homere est tombé dans deux grands défauts. Il employe souvent les mêmes sujets de comparaison & jusqu'à trois & quatre fois dans la même page; comme si un objet l'ayant une fois frapé, son imagination ne lui en présentoit plus d'autres. Il entasse aussi trop de comparaisons de suite; il y en a jusqu'à cinq à la fin du cinquieme livre, qui rebutent par la longueur, & qui désunissent désagréablement l'action du Poëme."[5]

He says further that the use of several comparisons to clarify the same image results in monotony but not in added vividness.

Mme Dacier, whose prose translation had served as a model for the *Iliade* of La Motte, who knew no Greek, comes to the rescue of Homer. She considers La Motte's arguments a mere paraphrase of Saint-Sorlin and Perrault. She reminds La Motte that Boileau had made it clear that:

"Les comparaisons ne sont pas seulement mises pour éclaircir & pour orner le discours, mais encore pour amuser & pour delasser agréablement l'esprit du Lecteur, en le détachant de temps en temps du principal sujet, & en le promenant sur d'autres images agréables; & que c'est en cela qu'a principalement excellé Homere, dont non seulement toutes les Comparaisons, mais tous les discours, sont pleins d'images de la Nature si vrayes & si variées, qu'étant toujours de mesme, il est néantmoins tousjours différent, instruisant sans cesse son Lecteur & luy faisant observer dans les objets mesmes qu'il a tous les jours devant les yeux, des choses qu'il ne s'aviseroit pas d'y remarquer."[6]

In reply to La Motte's charge that similes are always imperfect, she says:

[5]Op. cit., Vol. II, pp. 77, 78.

[6]Mme Dacier, *Des Causes de la corruption du goust*, Paris, Rigaud, 1714, p. 217.

"Pourquoy les Comparaisons sont-elles tousjours imparfaites & tronquées? Elles ne le sont jamais que par la faute de celuy qui les fait, lorsqu'il ne sçait ni les bien choisir, ni les bien rendre. Mais elles sont tres parfaites par leur nature, & pour bien peindre les objets dont on parle, il n'y a pas de moyen plus seur que d'en donner des images par des Comparaisons.'"

As to comparing great things to trivial ones:

"'Je sçay bien, continue M. de la M., qu'on trouve presqu'autant d'Art dans les Comparaisons à descendre du grand au petit, qu'à s'élever du petit au grand, mais cette maxime me paroist aussi fausse dans les veues du Poëme Epique.' Pourquoy cette maxime luy paroist-elle fausse? Pourquoi distinguer en cela le Poëme Epique du Poeme Lyrique? Et où a-t-on puisé cette doctrine si contraire à la raison & à la pratique des plus grands Poëtes? Pour bien juger des Comparaisons, il ne faut pas examiner si le sujet, dont on les emprunte, est grand ou petit, noble ou familier, il faut examiner principalement si l'image qu'il fait, est nette et vive; si le Poëte a sçû la relever par des mots Poëtiques, & si elle peint parfaitement ce qu'il a voulu representer; & bien loin qu'un Poëte doive éviter de comparer les grandes choses aux petites, c'est là où son Art paroist le plus, car il y a bien plus de difficulté, qu'à comparer les petites aux grandes; . . .'"[8]

And in regard to frequency of use of similes:

"Mais je voudrois au moins qu'il (La Motte) eust sçû que cette fréquence de Comparaisons, bien loin d'estre vicieuse, est au contraire tres belle & très noble, puisque Dieu mesme s'en sert dans l'Escriture Sainte; j'en ay remarqué jusqu'à trois dans un seul verset, & nostre Seigneur en employe sept dans un seul Chapitre.'"[9]

It will be unnecessary to analyze her criticism, in the *Examen de l'Ode de l'Ombre d'Homere*, of La Motte's rendition of certain of Homer's similes, nor to review La Motte's counter-replies. We have already sufficient evidence to enable us to assume that from the point of view of the "moderns" of La Motte's time comparisons were justified only if they clarified an image, added charm and variety to narration, and were neither too long nor too frequent. On the other hand, Mme Dacier represents the point of view that Homer can do no wrong.

[7]Mme Dacier, *op. cit.*, p. 219.
[8]Mme Dacier, *op. cit.*, p. 227.
[9]Mme Dacier, *op. cit.*, p. 229.

Another point is of interest in connection with this inquiry. Mme Dacier evidently does not distinguish between epic poetry and non-epic poetry, in respect to the use of comparisons. She infers that La Motte regards the simile as a device appropriate primarily to the epic poem. In fact, the Homeric simile, at least the visual type, does lend itself most readily to the epic treatment. When it occurs in non-epic poetry of the eighteenth century, it is usually of the emotional or intellectual variety.

CHAPTER V

Digression in the Eighteenth Century Simile as Indicated by the Length of the Second Term

Before an effort is made to analyze a little more closely the similes of some of the poets of the period under discussion, a table will be given to show the average length of the second term, that part of the comparison that tends to digress. The first column after the names indicates the number of lines in the second term of the longest comparison found; the second, the shortest, and the third the average length, in lines, of the second term:

TABLE III

Length of Second Terms of Similes

No. of cases	in	Longest	Shortest	Average no. lines
3	Chaulieu	10	3	7
27	Sénecé	18	1	5
—	Lafare	—	—	—
13	Rousseau	10	2	7
18	Lamotte	20	1	5
4	Grécourt	12	4	8
16	Piron	17	3	6
2	Racine	2	1	1.5
43	Voltaire: Henriade	10	1	3.5
92	Pucelle	18	1	5
1	Lattaignant	6	6	6
2	Desforges-Maillard	2	2	2
17	Bernard	14	1	4
1	Voisenon	9	9	9
23	Gresset	24	1	4
18	Bernis	22	1	6
4	Saint-Lambert	2	1	1.5
—	Vadé	—	—	—
—	Marmontel	—	—	—
39	Lebrun	10	2	6

TABLE III (Continued)

11	Colardeau	4	1		2
6	Malfilâtre	4	2		3
37	Thomas	13	1		4
13	Ducis	10	1		4
—	Boufflers	—	—		—
137	Delille	17	1		3.3
10	La Harpe	16	2		9
9	Léonard	4	1		2
2	Bonnard	4	3		3.5
11	Roucher	9	1		4
3	Gilbert	6	2		4
5	Bertin	4	1		2
28	Parny	13	1		5
23	Florian	13	1	prose	4.5
—	Andrieux	—	—		—
34	A. Chénier[1]	12	1		4.5
	Average length of all second terms				4.4

Excluding the five writers in whose works Homeric similes were not found, and in the case of Chénier including only those in which the second is in verse form, complete, the average length of the second term in 652 similes is four and one half lines.[2]

It will be seen from the table that most of the poets of the eighteenth century included in the survey occasionally used similes far longer than the Homeric average, but on the other hand the same writers used very short ones much more generally, thus reducing the average to a point closely approximating the Homeric norm.

[1]Only 34 of the similes of Chénier have the second term complete. The others are treated in Chapter IX.

[2]The average length of the second term in digressive similes in the Iliad is slightly over four lines in verse translation. The longest is under twelve lines.

CHAPTER VI

Use in Narrative and in Non-Narrative Works

One will have a better conception of the extent to which the simile was used in the eighteenth century if one takes account of the proportion of narrative and of non-narrative works yielding the examples under discussion.

First, however, a line count of works examined, when placed side by side with the number of similes found, will show which poets were most prone to use them. Names are arranged in order of relative frequency per thousand lines.

TABLE IV

Frequency of Similes in Works of Different Poets

	Approximate number of lines examined	Number of similes found	Relative frequency per thousand lines
Voltaire[1]	12,727	113	8.87
Delille	30,710	137	4.45
Thomas	9,822	37	3.76
Chénier	21,200	62	2.92
Bernard	6,641	17	2.55
Malfilâtre	2,570	6	2.33
Parny	12,068	28	2.32
Sénecé	11,700	27	2.30
Bernis	8,600	18	2.09
Florian	11,700	23	1.96
Gresset	11,921	23	1.92
Lebrun	21,475	39	1.81
Roucher	6,100	11	1.80
Colardeau	6,590	11	1.66
Saint-Lambert	3,000	4	1.33
Bertin	4,525	5	1.10
Ducis	13,140	13	.98
Piron	17,550	16	.91
Gilbert	3,386	3	.88
Léonard	11,640	9	.77
Lamotte	26,200	18	.68

[1]Variants excluded.

TABLE IV (Continued)

Rousseau	19,290	13	.67
La Harpe	15,320	10	.65
Desforges-Maillard	3,365	2	.59
Chaulieu	5,645	3	.53
Voisenon	2,000	1	.50
Bonnard	4,775	2	.41
Racine	4,845	2	.41
Lattaignant	3,650	1	.27
Grécourt	28,660	4	.13
Andrieux	3,000	0	.00
Boufflers	2,050	0	.00
Lafare	754	0	.00
Marmontel	12,600	0	.00
Vadé	1,500	0	.00
Approximate total	360,719		

In frequency per thousand lines Voltaire leads, as in his case one is dealing with epic poetry. Delille is easily second. In fact, were one to include in the count such short comparisons as "Tel qu'un coursier fougueux sous un maître intrépide," as well as the numerous instances of what may be more correctly styled examples than comparisons, Delille might well rival Voltaire. Thomas is third, all but two of the similes being found in the *Jumonville* and the *Czar Pierre* which are written in narrative form and imitate the epic poem. Chénier and Bernard are next, with Malfilâtre, Parny, Sénecé, Bernis, Florian, Gresset, Lebrun, Roucher, and Colardeau close rivals. In this group are represented lyric, satiric, narrative, descriptive, and epic poetry, as well as epic prose.

The works examined included a wide variety of types of poetry. Not all yielded a proportionate share of similes; nor was such a result to be expected. The following tabulation will give an idea of the proportion found in non-narrative and narrative works.

TABLE V

PROPORTION OF SIMILES IN NARRATIVE AND NON-NARRATIVE WORKS

In	similes	In	similes
Odes	64	Epic verse	193
Epîtres	43	Epic prose	23
Elégies	15	Narrative verse	42
Bucoliques	18	Fables & Contes	9
Satires	9		
Poèmes and poésies diverses	118		
Poèmes descriptifs	146		
Total non-narrative	413	Total narrative	267

Since the works examined include non-narrative works and narrative works in the proportion of slightly more than three to one (in total lines), this fact must be taken into consideration in interpreting the above figures. The totals for narrative and non-narrative were respectively 88,461 and 272,258 lines (approximate). The ratio 267: 413 (or 239:413, if we omit variants) should be replaced by one representing the frequency per thousand lines, viz: 271 : 151; in other words, there are nearly twice as many similes per thousand lines in narrative works as in non-narrative. This is not surprising. The significant thing is that a device appropriate primarily to the epic poem should, in a period unproductive of epic poems and abounding in mediocre lyric and descriptive poetry, still show so high a frequency.

CHAPTER VII

Structure of the Simile; Restatement of First Term

The mechanical structure of the similes varies. In general, there are three main types. The most Homeric type is illustrated by the example quoted from the *Iliad* on page xii of the Introduction. In this simile it will be seen that the situation is provided, then a deliberate pause is made for a simile, after which the application is briefly made to the situation already described. Usually the simile, or "second term" is introduced by a key-word or formula, e.g. "As . . . " or "As when . . . " or the like. In completely developed similes of this sort the conclusion, generally referred to as the "first term"—since it is a restatement of the situation involved—is likewise introduced by means of an appropriate formula: "So did . . . " "Thus did . . . " et cetera. Occasionally, however, one or the other term may be introduced without any such formula. The following example is from *Phrosine et Mélidore*, Chant III:

> "Le traître alors, en voilant sa noirceur,
> Trompoit les yeux de sa crédule soeur,
> A ses côtés, Phrosine sans alarmes
> S'applaudissoit de l'oubli de ses charmes,
> Marchoit au pied et ne redoutoit pas
> Les feux couverts qui dormoient sous ses pas.
> Tel, dans ses flancs, le Vésuve perfide
> Semble amortir sa flamme moins rapide;
> La terreur cesse: on voit autour de lui
> Se rapprocher les troupeaux qui l'ont fui.
> Cérès étend sa nouvelle culture,
> Quand tout à coup, effrayant la nature,
> Le volcan brûle, et son déluge affreux
> Couvre les champs de bitume et de feux.
> Sous les dehors de son amitié feinte
> Jule, à sa soeur, ôtoit donc toute crainte,"
> et cetera.

Here the idea of hidden fires suggests the simile of the smouldering volcano, after which the restatement points the appli-

cation. The procedure may be further illustrated from Florian's *Numa Pompilius*, Livre I.

". . . Mais il (Pompilius) rejoint Pompilia; il immole son ravisseur; il reprend sa bien-aimée, la presse dans ses bras sanglans, la rassure, la console, et, malgré les Romains furieux, malgré les traits dont on l'accable, il fuit au-delà du cirque en embrassant sa malheureuse mère, en la rappelant à la vie, en se félicitant de l'avoir sauvée. Ainsi la lionne de Numidie, lorsqu'elle aperçoit de loin l'imprudent chasseur qui lui emporte ses petits, furieuse, rugissante, l'oeil plein de sang et de feu, s'élance sur l'infortuné qui abandonne en vain sa proie: elle l'atteint et le déchire, fait voler autour d'elle ses membres palpitans; mais son courroux faisant aussitôt place à la tendresse, elle court à ses lionceaux, les caresse, pousse des cris de joie, passe et repasse sur eux sa langue encore sanglante, et, se couchant pour en être plus près, elle leur tend ses mamelles, tandis que ses muscles tremblent encore de la fureur qu'elle vient d'assouvir.

Tel était Pompilius."

A second type, much less common in Homer, gives the second term without warning, deliberately and with no previous preparation of the mind for the simile, then swiftly concludes with the application. In a way this type is at times even more deliberate than the first, inasmuch as there is an abrupt departure from the matter in hand, and the suspense is sustained until the conclusion reveals the application of the simile. It is also common to find this sort of thing in the opening lines of a strophe or even of a poem. Following is the opening strophe of Lebrun's *Ode V.* of Livre I. (Vol. I, p. 16):

"Tel qu'aux cris de l'Oiseau, ministre du tonnerre
Plus léger que les vents, et plus prompt que l'éclair,
Un aigle, jeune encore, élancé de la terre,
S'essaie à l'empire de l'air;
En vain d'oiseaux jaloux une foule rivale
Veut le suivre, l'atteindre et voler son égale;
Vainqueur il disparaît, et plane au haut des cieux:
Tel, au cri d'Apollon, soudain brûlant de gloire,
J'irais, j'irais saisir le prix de la victoire
Loin des vulgaires yeux."

A third type provides the situation or application, then, almost as an after-thought—parenthetically, as it were—adds an appropriate simile, without restatement of the application. This sort of comparison may be introduced so fleetingly as to

lose its Homeric character: for example, in Léonard's *Chant d'un barde,* Tome II, p. 144:

> "Et le troisième jour l'île s'offre au héros,
> Comme un roc élevé sur l'humide campagne."

or if it contains a verb and is sufficiently digressive or deliberate, it may produce as great an effect as either of the other two types. Witness Piron's épître *Pour le Même* (mon second bienfaiteur), vol. 7, p. 116:

> "Encore sur le bienfait
> Auquel je suis si sensible,
> Pour me rendre plus muet,
> Le rare et généreux trait
> Part d'une main invisible.
> Tel aux rives du Nil, l'Egyptien brûlé
> Des rayons du flambeau du monde
> Sur sa prairie aride & moribonde,
> Et sur son champ stérile et désolé,
> Du fleuve bienfaisant voit se répandre l'onde.
> Tel, heureux & content au sein
> De sa retraite, où tout abonde
> Il rend hommage à la source féconde
> Qu'il bénit, qu'il recherche, et qu'il recherche en vain.
> Cette source secourable
> Pour lui reste encor dessous
> Le voile épais & jaloux
> D'un mystère impénétrable
> Mais d'un mystère bien doux!"

An analysis of the structure of the similes under discussion will show what part arrangement and formula played in them. Following is a tabulation of types of similes involving "restatement." The figures in the right hand column represent the number of similes involved in each case.

TABLE VI

SIMILES INVOLVING RESTATEMENT

Type I.					
First term		Second term		Restatement	Number
No formula - -		No formula - -		No formula - -	1
" "		" "		ainsi . . .	1
" "		" "		tel . . .	2

TABLE VI (Continued)

No formula - -ainsi	No formula - -	1
" " ainsi	ainsi	3
" " ainsi	tel . . .	5
" " avez-vous vu . . ?	ainsi	1
" " comme	No formula - -	1
" " comme	ainsi	2
" " comme	c'est ainsi que . . .	1
" " comme	de même	2
" " comme	tel	1
" " figurez-vous . . .	tel	1
" " lorsque	ainsi	1
" " moins	No formula - -	2
" " ressembler à . . .	tel	1
" " regardez . . .	tel	1
" " semblable à . . .	No formula - -	2
" " tel	ainsi	1
" " tel	aussi	1
" " tel . . . tel . . .	ainsi	2
" " tel . . . tel . . .	aussi	2
" " tel . . .	plus	1
" " tel . . .	No formula - -	3
" " tel . . .	tel . . .	6
" " tel que . . .	No formula - -	5
" " tel que . . .	tel . . .	2
" " tel que . . .	de même	1
" " tel que . . tel que . .	ainsi . . .	4
" " n'est qu'une image imparfaite de . . .		1
		58

It will be seen that only fifty-eight out of 680 similes, or less than nine per cent are of the characteristic Homeric type. No set of key-words predominates, though " . . . . . tel . . . tel . . . " and ". . . . . ainsi . . . tel . . . ." are the most common.

In the next table are the similes differing from the above only in that the situation is not clearly presented until after the simile has been given, after which the application is made.

TABLE VII

Similes in Which Application Follows Comparison

Type II.

Second term	First term	Number
Lacking - - (Fragment)	comme	1
No formula - -	No formula - -	4
" "	ainsi	5
" "	comme lui	1
" "	plus	1
" "	tel	5
ainsi . . . . (fragment)	lacking	1
ainsi lorsque . ."	"	1
ainsi	de même	1
ainsi que	No formula - -	2
ainsi que	ainsi	4
ainsi que	tel	3
ainsi, quand	No formula - -	1
a-t-on vu . . . .?	ainsi	1
avez-vous vu . . . .?	tel	2
comme	No formula - -	11
comme	ainsi	13
comme	tel	8
les gens . . ont vu	ainsi	1
lorsque	tel	1
moins	que	2
moins . . . moins . . . moins . . .	No formula - -	3
pareil à	" "	3
quand	. . même	1
quand	semblablement	1
quand	tel	3
tel	No formula - -	2
tel	ainsi	2
tel	tel	8
tel, quand	tel	1
tel que	No formula - -	12
tel que	ainsi	9
tel que	de même	1
tel que	tel	24
tel . . . tel . . .	ainsi . . .	2
tel que . . . ou que . . .	ainsi . . .	2
tel que . . . tel que . . .	tel . . .	2
tel que . . . ou tel que . . .	ainsi . . .	2
tel que . . . ou tel que . . .	tel . . .	2
vous avez vu	ainsi . . .	1
		150

Here are found about twenty-two per cent of the total. The preference for the formulas "tel que . . . tel . ." and comme . . . ainsi . ." is to be noted. Voltaire showed more originality in his formulas than any of the others examined. In addition to the more common ones, he sometimes used such key-words as "pareil à . . . . . ," "quand . . . , semblablement . . . ," "les gens ont vu . . . , c'est ainsi que . . . ," "vous avez vu . . . , ainsi . . . ," " . . . . a l'air de . . ." " . . . . , on croirait voir . . . . ," et cetera.

The third and largest group of images are of the sort which present the simile as an appendage or ornament, and we do not have the "restatement." The last seven are fragmentary types taken from Chénier and will be discussed in the section devoted to his similes.

TABLE VIII

THE SIMILE USED AS AN APPENDAGE OR ORNAMENT

Type III.		
First term	Second term	Number
No formula - -	No formula - -	4
" "	ainsi . . .	100
" "	ainsi que . . .	13
" "	c'est ainsi que . . .	3
" "	aussi . . . que . . .	1
" "	ainsi . . ou tel que . . .	2
" "	ainsi . . ainsi	2
" "	ainsi . . ainsi . . tel . .	3
" "	. . a l'air de . . .	1
" "	comme . . .	38
" "	jamais plus	1
" "	moins . . .	21
" "	offre l'image de . . .	1
" "	on croirait voir . . .	2
" "	ressembler à . . .	3
" "	semblable à . . .	5
" "	tel . . .	177
" "	tel que . . .	31
" "	tel . . . tel . . .	22
" "	tel . . . tel . . . tel . . .	6
" "	tel que . . . tel . . .	2
" "	tel . . . ou tel . . .	10
" "	tel que . . . ou tel que . . .	2
" "	tel . . . ainsi . . . ou tel . . .	3

TABLE VIII (Continued)

No formula - -	tel . . . moins . . .	2
(comparer)	(à)	1
Lacking (fragment)	ainsi . . .	8
" "	ainsi, lorsque . . .	1
" "	ainsi, quand . . .	1
" "	comme . . .	3
" "	moins . . .	1
" "	tel . . .	2
		472

It is apparent that of the 680 similes examined, nearly seventy per cent are of the weaker sort, from the point of view of deliberateness and effect.[1]

[1]The difference between types one and two is merely a matter of form. The essential difference lies between the first two types and the third. Homer's *Iliad* shows only eight of the latter out of 179 labeled "deliberate." A partial check of the similes of the *Odyssey* shows a similar predominance of the deliberate type of comparison.

CHAPTER VIII

The Conventional and the Emotional in Similes in Non-Epic Poetry

Attention has thus far been confined largely to the external aspects of the simile, such as frequency, length, and mechanical structure. It will now be well to study the nature of the similes themselves. The table of classifications already given on page 29 has indicated the distribution of subject matter. A glance at this table will show, for instance, to what extent certain poets, such as Voltaire, were dependent upon classical literature (Class III) for their similes. Similarly the part that Nature played in them is indicated in a general way, but it would be necessary to peruse the list of similes on pages 7 to 28, with particular attention to those listed in each case under Class II, to observe the conventional character of the images used.

The feeling for Nature in the eighteenth century has been treated at length[1] and need not be discussed here, except to remark that in the eighteenth century Frenchman—and it will not be going too far to apply the observation to the Frenchman of today—it is not so much the senses as the intellect that is stimulated by the aspects and phenomena of Nature. For example, after the popularization of Switzerland by Gessner and Rousseau, Frenchmen tried to overcome their traditional horror of great mountains and studied to admire them. However, the mountain, the torrent, the avalanche, the volcano still inspired them with awe rather than admiration. This is reflected in the frequency with which such images are used in similes involving emotional states such as horror, despair, and the like. The volcano[2] is used by Sénecé, Bernard, Bernis, Lebrun, Delille, La Harpe, and Florian. The torrent is used by J. B. Rousseau, La Motte, Voltaire, Bernard, Lebrun, De-

[1]H. Mornet, *Le sentiment de la nature au XVIIIe siècle en France de J. J. Rousseau à Bernardin de Saint-Pierre*, Paris, Hachette, 1907.

[2]The volcano does not occur in the similes of the *Iliad* or *Odyssey*.

lille, Roucher, and Parny. Lebrun's *Ode au soleil* (1761) depicts the forbidding aspects of mountain scenery, apropos of the disaster of Lisbon in 1755:

"Tel des hautes Pyrénées
Tombe un orageux torrent
Dont les vagues effrénées
Enflent le cours dévorant:
Il renverse les Driades;
Il entraîne les Naïades;
Il submerge des vallons:
Les flots roulent sur la terre
Avec le bruit du tonnerre
Et l'aile des aquilons.

Ou tel que du vaste gouffre
Qu'Etna renferme en ses flancs
S'échappe un fleuve de soufre,
De roc, de métaux brûlans.
L'air s'embrase, les champs fument;
Les forêts au loin s'allument;
Les remparts sont engloutis;
Et le volcan, dans sa rage,
Roule ce brûlant orage
Jusqu'aux gouffres de Thétis;

Tel des sommets de la Thrace
Descend Mars dans sa fureur:
Ses yeux lancent la menace
Et son casque la terreur;
Ses souffle allume la guerre,
Son char dévore la terre:
La mort guide ses coursiers,
Et Bellone échevelée
Dans la sanglante mêlée
Presse le choc des guerriers."

On the other hand, in Thomas's *Czar Pierre (Chant de la Hollande)*, in Florian's *Numa Pompilius (VII)*, and in Delille's *Dithyrambe sur l'immortalité de l'âme* (1794), horror of mountain scenery has given way to admiration. Contrast with the above picture of mountain scenery the following:

"Ainsi que sur ces monts qui bordent l'Italie
Le rideau de la nuit s'élève et se replie
Au moment que l'aurore, à son premier réveil,
Annonce à l'univers la marche du soleil:
Déjà de l'orient la rive est éclairée.
Le midi s'ouvre aux traits d'une clarté dorée,

Le couchant s'embellit et s'anime à son tour;
Mais la nuit vers le nord conserve encor sa cour;
Un feu pur cependant fait pâlir les étoiles;
L'obscurité s'enfuit en déchirant ses voiles,
Les parfums du matin s'exhalent dans les airs,
L'éclat de l'orient réfléchit sur les mers;
Enfin le jour triomphe, et la nature entière
S'abandonne au soleil, qui lui rend la lumière.
Ainsi ta clarté pure, auguste vérité
Perce insensiblement la triste obscurité
Que répandit jadis l'erreur du paganisme;"[3]

The sea and sea life are depicted in many similes of Homer. The anxious pilot and the joy of the returning sailor, the staunch rock braving the buffeting of the waves, these and like maritime images are as conventional in the eighteenth century as they were in the sixteenth and seventeenth.[4]

Reference has already been made, in the quotations from La Motte in Chapter IV, to monotony and conventionality in the use of the image of the lion attacking the sheepfold. The lion reappears in Lebrun, while in Voltaire (three times), La Harpe, Parny, and Florian his rôle is assumed by the more indigenous wolf and once in Parny by the hyena. The rage of the lion or of the tiger is depicted by Sénecé, La Motte, Lebrun, Thomas, Ducis, Delille, Parny, La Harpe, and Florian.

Trees and flowers are a hackneyed image in the last half of the period under discussion, when the vogue of the English garden and the influence of Gessner, Thomson and J. J. Rousseau were causing the bourgeois as well as the aristocrat to seek country life, whether it be in travel, villégiature, country house, modest garden in the suburbs, or merely a Sunday walk in the banlieue. But it took time for any real appreciation of Nature to develop. In 1769 Saint-Lambert says:

"Dans ces beaux siècles où le génie féconde les arts, polit le luxe, embellit les villes et la société, la campagne est oubliée: ceux qui la chantent ne sont pas écoutés. Trop peu d'hommes s'occupent de la nature pour que les poëtes soient tentés de la peindre."[5]

And from La Motte to Chénier and Delille a certain conven-

[3]Bernis, *La Religion vengée*, Chant III.
[4]See Appendix.
[5]*Les Saisons*: Discours préliminaire.

tionality will be found in the treatment of Nature, insofar at least as it is reflected in the similes.

Saint-Lambert, in his notes, quotes Virgil, Tasso, le P. Vanière, Lucrecius, Haller, but principally Thomson. Apropos of the latter he says:

"Thomson n'étoit pas obligé de ramener souvent son lecteur au but moral que je me suis proposé: il chantoit la nature chez un peuple qui la connoît et qui l'aime; et je l'ai chantée chez une nation qui l'ignore ou qui la regarde avec indifférence. Le poëte anglois parle à des amants de leur maîtresse; il est sûr de leur plaire. Je veux inspirer de l'amour pour une belle femme qu'on n'a pas vue, et je montre son portrait. Thomson veut qu'on admire la nature; et je voudrois la faire aimer."

Thomson, in his *Seasons*, (1727), had used the following comparison, apropos of Musidora bathing:

"As shines the lily through the crystal mild;
Or as the rose amid the morning dew,
Fresh from Aurora's hand, more sweetly glows."[6]

In 1748 the same image occurs in Gessner:

"Alors de ses mains impatientes la bergère frappe l'onde, jusqu'à ce que le petit dieu (Cupidon), tout trempé, brille comme la rose, quand l'aube d'un beau jour l'a couverte des perles de la plus fraîche rosée."[7]

In 1789 Saint-Lambert, in the incident of Damon and Lise (otherwise Damon and Musidore)[8] confines himself to the lily:

"Il voit . . . . Ciel! quel objet! . . . c'étoit Lise elle-même
Le jour du crépuscule et du globe argenté
Sous le voile des eaux éclairoit sa beauté.
Tel est dans un parterre un lis qui vient d'éclore
Quand il brille au matin sous les pleurs de l'aurore."[9]

Colardeau, in 1775, is describing Pandora's breast:

"Sur deux touffes de lys, figurez-vous la rose,
Lorsqu'au lever du jour timide, demi-close,
Et commençant à peine à se développer,

[6] *Seasons, Summer.*
[7] *Le Bain* (Brussels trans. 1828)
[8] Cf. Delille, *Les trois Règnes*, III.
[9] *Les Saisons*, chant de l'été.

Du bouton le plus frais elle va s'échapper:
Tel est ce sein: . . ."[10]

Roucher uses the waterlily:

"Le fleuve, enorgueilli de baigner tant d'attraits
Les couvre en bouillant de ses humides rets,
Ajoute à leur blancheur et la rend plus piquante;
Ainsi brille, à travers la vague transparente,
Cette fleur, dont le Nil voit les boutons éclos,
Tristes durant la nuit se plonger dans les flots,
Et frémissant de joie, au retour de l'aurore,
Du fleuve par degrés sortit plus frais encore."[11]

Roucher, without having ever beheld the sea, went as far as the Nile for his image, but could not escape the conventional aurore.

It remained for Delille to appropriate not only the figure but the whole episode of Thomson:

"A travers le crystal tel brille un jeune lis,
Telle dans la rosée, avec le jour éclose
D'un plus doux incarnat, se colore la rose."[12]

One may go a little further and compare these two passages:

"Ah! then, not Paris on the tiny top
Of Ida panted stronger, when aside
The rival goddesses the veil divine
Cast unconfined and gave him all their charms."[13]

"Damon la voit: jadis le beau pasteur de Troie
Dans son coeur palpitant ressentit moins de joie
Quand sur le mont Ida trois jeunes déités
Sans voile à ses regards livrèrent leurs beautés"[14]

[10]*Les Hommes de Prométhée.* The figure of the rising and falling waves is also applied to the breast of Pandora. In the Temple de Gnide, we find again "au lever du soleil, tel on voit une fleur, Des premiers feux du jour ressentant la chaleur, Repousser, déchirer le tissu qui la couvre, Et montrer les trésors de son sein qu'elle entr'ouvre," applied to the breasts of the "filles de Salamine."

[11]*Les Mois,* Chant VI. Cf. also Ducis, *Banquet de l'amitié,* II, and La Harpe, *Triomphe de la religion,* I.

[12]*Les trois Règnes,* Chant III.

[13]Thomson, *Seasons,* Summer.

[14]Delille, *Les trois Règnes,* III.

A third borrowed simile in the passage is that of the statue, but it would be superfluous to insist further upon the debt to Thomson, which is too well known to require discussion. The fact to which attention is to be called is that there are very few similes in Thomson's *Seasons*, but of these very few, Delille has appropriated three, as well as the whole incident involving them. He usually, however, had to go elsewhere than to Thomson for his similes.

It will be well to examine some other similes in order to note to what extent certain phases of Nature were, or had become conventionalized.

The sun is used in some seventeen images in the list given in chapter II. The most common application is the comparison of pleasure expressed in a countenance, or the restoration of peace to the troubled soul, to the reappearance of the sun from behind a cloud:

"D'une contrainte effroyable
Quand j'ai souffert la rigueur,
Un seul regard favorable
Rend le doux calme à mon coeur.

Tel, dans un bruyant orage,
Le dieu du jour et des vers
Brille à travers du nuage,
Et rend l'âme à l'univers."[15]

"Tel souvent un nuage sombre,
Du sein de la terre exhalé,
Tient sous l'épaisseur de son ombre
Le céleste flambeau voilé."[16]

In Voltaire,

"Les agréments d'un sourire enchanteur
Parmi ses pleurs commençaient à paraître;
Ainsi qu'on voit un nuage éclairé
Des doux rayons d'un soleil tempéré."[17]

and in Saint-Lambert

". . . semblable au rayon qui perce le nuage
Le plaisir dans leurs yeux brille à travers les pleurs"[18]

[15]Sénecé, *Billet.*
[16]Rousseau, *Liv. II, Ode XI.*
[17]*La Pucelle*, XIV.
[18]*Saisons*, l'automne.

while in Parny, Léonard and Lebrun the image is modified; here it is the lightning flash:

> ". . . le plaisir brille sur son visage
> Comme l'éclair qui sillonne un nuage."[18]

> "A travers ses douleurs s'échappe un doux sourire
> Comme un sillon de feu fuit au sein de l'orage"[20]

> "Tel qu'au fond des nuages sombres
> Pénètre le brillant éclair."[21]

In Rousseau and Gilbert there is also the simile of the sun obliterating the stars, applied to the genius of monarchs and of poets:

> "Dans sa carrière féconde
> Le soleil, sortant des eaux,
> Couvre d'une nuit profonde
> Tous les célestes flambeaux.
> . . . . . .
> . . . . . .
> Telle, ô prince magnanime,
> Ta lumineuse clarté
> Offusque l'éclat sublime
> De toute autre majesté"[22]

> "Rentrez dans le néant, présomptueux rivaux,
> Ainsi que le soleil, dans sa lumière immense,
> Cache ces astres vains levés en son absence,
> Je vais vous effacer par mes nobles travaux."[23]

In La Motte's *La Paix,* "rassemblant les nuages, les aquilons audacieux d'un amas ténébreux d'orages, assiègent le flambeau des cieux" but "Toujours égale dans sa carrière, le soleil d'un trait de lumière dissipe la noire vapeur, et la convertit en rosée."

Comparison of the descriptions of the volcano by various poets of the period will give some idea of the sterotyped character of the image. Gentil-Bernard's simile in Chapter VII

[18] *Isnel et Asléga.*
[20] *Chant d'un barde.*
[21] Livre IV, Ode XIX.
[22] *Livre IV, Ode I.*
[23] *Le Poète malheureux.*

above is an example. Lebrun's *Ode sur le vaisseau le Vengeur* has this:

"L'Etna, géant incendiaire,
Qui, d'un front embrasé, fend la voûte des airs,
Dédaigne ces volcans dont la froide colère
S'épuise en stériles éclairs.

A peine sa fureur commence,
C'est un vaste incendie et ces fleuves brûlants.
Qu'il est beau de courroux, lorsque sa bouche immense
Vomit leurs flots étincelants!

Tel éclate le libre Génie,
Quand il lance aux tyrans les foudres de sa voix;
Telle à flots indomptés sa brûlante harmonie
Entraîne les sceptres des rois."

and in his *Ode sur l'enthousiasme,* Hecla's "cime allumée roule des torrents de fumée parmi des rocs et des glaçons." The same intellectual application is made to the volcano by Thomas:

"Ainsi, lorsque ce mont, dont la masse brûlante
Fait gémir sous son poids les géants écrasés,
A long-temps retenu sa flamme dévorante,
Qui couvait sourdement dans ses flancs embrasés

Soudain, en bouillonnant, le salpêtre s'allume,
La terre éprouve, au loin, d'horribles tremblements;
La montagne en mugit; le feu qui la consume
S'échappe, avec fureur, de ses noirs fondements.

Tel, pénétré d'un dieu, dont la vive lumière
Excite dans mon âme une sainte fureur,
Mon esprit enflammé brise enfin la barrière
Qui captivait l'essor de sa bouillante ardeur."[24]

La Harpe suggests the threatening activities of the demons by means of the simile of the rumblings of the volcano which is about to erupt.[25] In Florian, we have a visual image:

"Léo porte la mort et le feu; Léo se fraie un chemin de flamme. Ainsi la lave brûlante descend du sommet de l'Etna, roule à gros bouillons dans la campagne, emporte, consume, détruit les pierres, les arbres,

[24] *Ode sur le temps.*
[25] *Triomphe de la religion,* V.

les rochers, couvre de flots embrasés tout ce qu'elle trouve sur son passage."[26]

In these and in other examples not quoted, the volcano is the conventional symbol of a devastating agent. In others, as in the following, its perfidious character is stressed:

> "Ainsi dans la Sicile, aux campagnes d'Enna,
> Le voyageur, dit-on, qui contemple l'Etna,
> Portant des pas tremblants sur sa voûte profonde
> D'un côté voit des feux qui menacent le monde,
> De l'autre, le printemps, la verdure et les fleurs."[27]

or it is the symbol of hidden ambition, as in Delille:

> "L'ardente ambition le brûlait de sa flamme;
> Ainsi sous les frimas (!) l'Etna cache ses feux."[28]

or of civil discord:

> "Tel qu'avant d'éclater dans le sein de nos villes
> Couve en secret le feu des discordes civiles,
> Tel, préparant la mort et les embrasements
> Le volcan contre nous arme les éléments."[29]

One of the commonest images in the similes is that of the mountain torrent, to which reference has already been made. In Rousseau it is the "vague rapide . . . . qui roule à grand bruit.[30] In La Motte "la montagne gémit sous ses horribles bonds; il menace au loin la campagne du cours de ses flots vagabonds: il renverse l'orme et le chêne; tout ce qui l'arrête il l'entraine, et noye à grand bruit les guérets,"[31] and in another passage the "torrent furieux, tombant du haut des monts, ... bruyant . . . . rapide . . . . inonde les vallons, lorsque déracinant et le cèdre et le chêne, il les force à le suivre où son courant l'entraîne."[32] In Voltaire "on voit un torrent du haut des Pyrénées, menacer des vallons . . . . flots orageux . . . . choc impétueux . . . . Il porte au loin le bruit, la mort et

[26] *Numa Pompilius*, IV.
[27] *Czar Pierre*, Ch. II de la France.
[28] *Les trois Règnes*, V.
[29] *Les trois Règnes*, IV.
[30] *Ode IV.*
[31] *Le Souverain.*
[32] *Homère.*

l'épouvante, déracine en passant ces chênes orgueilleux."[32] Roucher describes how the "torrent fougueux, d'écume blanchissant, roule de roc en roc, retombe en bondissant, déracine les ponts, les brise et les entraîne."[34] Parny's torrent in *Jamsel* has a "lugubre murmure"[35] and in Delille "à grands flots un noir torrent bouillonne"[36] while in another passage "un torrent fougueux, élancé des montagnes, de ses flots débordés va noyer les campagnes."[37]

Another favorite image applied primarily to emotional states is that of the sailor. La Motte uses the "pilote téméraire" and Piron the "pilote habile" as symbols of confidence. In Desforges-Maillard's *Qu'il faut fuir l'amour*,

> ". . . . . le matelot qui prévoit un orage
> Cherche à l'abri du vent un sûr asile au port."

Lebrun uses the "nocher d'abord et novice et timide," followed by the simile of the eaglet learning to fly, to illustrate the anxiety of the young poet. The "pâle matelot échappé du naufrage" and the "navigateur qui voit enfin la rive" are Thomas's symbol of relief after emotional stress, while in Léonard's *Idylles* there is the seaman leaving with regret an enchanted isle,[38] and in Delille

> "Tel à peine échappé des fureurs de l'orage,
> Le nautonnier pâlit en contant son naufrage"[39]

a visualization of failure narrowly averted.

Then there are the storm-tossed ships of Delille,[40], Gresset,[41] and Voltaire,[42] symbols of despair, and the striking image in the *Henriade* representing the hushing of voices in an assemblage:

> "Ainsi dans un vaisseau qu'ont agité les flots,
> Quand l'air n'est plus frappé des cris des matelots,

[32] *Henriade*, VI.
[34] *Les Mois*, XI.
[35] *Jamsel*.
[36] *Imagination*, VI.
[37] *Malheur et Pitié*.
[38] Livre IV.
[39] *Imagination* II.
[40] *Malheur et Pitié*, and *L'Homme des champs*.
[41] *Ode IX*.
[42] *Pucelle IV*.

On n'entend que le bruit de la proue écumante,
Qui fend, d'un cours heureux, la mer obéissante."[43]

Delille uses the image of two vessels colliding to describe the unexpected meeting of two persons,[44] a visual image, in contrast to the usual emotional type. The simile of a storm brewing,[45] of wind lashing the sea,[46] symbolizes the troubled state of the poet's mind, as in the following:

"Ainsi que du fils de Laërte
Tous les vents conspirant la perte
Confondaient l'art des matelots;
Tel, déjà voisin du naufrage,
Je suis jetté de plage en plage,
Jouët de la fureur des flots"[47]

while in the *Henriade* is the visual image:

"Sur les pas des deux chefs alors en même temps
On voit des deux partis voler les combattants
Ainsi, lorsque des monts séparés par Alcide
Les aquilons fougueux fondent d'un vol rapide,
Soudain les flots émus de deux profondes mers
D'un choc impétueux s'élancent dans les airs;
La terre au loin gémit, le jour fuit, le ciel gronde,
Et l'Africain tremblant craint la chûte du monde."[48]

And on the following page an emotional one:

"Le grand Mornay le (Henri) suit, toujours calme et serein,
Il veille autour de lui tel qu'un puissant génie,
Tel qu'on feignait jadis, aux champs de la Phrygie,
De la terre et des cieux les moteurs éternels
Mêlés dans les combats sous l'habit des mortels;
Ou tel que du vrai Dieu les ministres terribles,
Ces puissances des cieux, ces êtres impassibles,
Environnés des vents, des foudres, des éclairs,
D'un front inaltérable ébranlent l'univers."[49]

It will be unnecessary to cite further examples to show that

[43] *Chant VI.*
[44] *Les trois Règnes* V.
[45] Ducis, *Epître à M. Soldini.*
[46] Malfilâtre, *Narcisse dans l'île de Vénus.*
[47] La Motte, *L'Enthousiasme.*
[48] Ch. VIII.
[49] *Henriade* VIII.

images of the sea and of storms, which form a substantial part of the group, usually though not invariably, symbolize states of mind, the swaying of emotions, and the like. The idea is commonly one of distress or of danger, or of confused sounds which suggest conflicting emotions.

Mention has already been made of the staunch rock braving the assaults of the sea. In narrative works, this image is likely to be a visual one. The troops are "inébranlables comme un rocher sous l'écume des mers,"[50] Louis "est comme un rocher, qui menaçant les airs, rompt la course des vents et repousse les mers."[51] Parny thus describes Isnel:

> "Contre un rocher l'Océan se courrouce;
> Pour l'ébranler il roule tous ses flots;
> Mais le rocher les brise et les repousse;
> Tel est Isnel, en butte à mille assauts."[52]

Florian's Numa is the same conventional rock:

"Numa, semblable au rocher contre lequel viennent se briser les vagues, Numa demeure inébranlable."[53]

When this simile is found in non-narrative poetry, however, it is apt to be an emotional one:

> "Au milieu cependant de ces pertes cruelles,
> . . . . . .
> Je suis tranquille et gai . . . . .
> . . . . . .
> Tel qu'un rocher, dont la tête
> Egale le mont Athos,
> Voit à ses pieds la tempête
> Troubler le calme des flots;
> La mer autour bruit et gronde:
> Malgré ses émotions,
> Sur son front élevé règne une paix profonde,
> Que tant d'agitations
> Et que les fureurs de l'onde
> Respectent à l'égal des nids des alcyons."[54]

"En vain pour ébranler un roc majestueux,

[50] *Pucelle* XV.
[51] *Henriade* VIII.
[52] *Isnel et Asléga.* (Parny had previously described him as a rock in the desert braving the storm.)
[53] *Numa Pompilius.*
[54] Chaulieu: *Au Chevalier de Bouillon.*

La mer joint sa furie aux vents impétueux;
En vain des flots bruyants l'impuissante amertume
Se brise sur sa base et la couvre d'écume,
Tandis qu'à son sommet élevé fièrement,
L'orgueilleux aquilon siffle inutilement;
Dans leurs plus grands efforts, sa masse toujours libre
Sur un centre immuable entretient l'équilibre,
Sûre que sa durée atteindra le revers
Qui par les fondements doit saper l'univers.
Tel et plus ferme encor, princesse incomparable,
Se conserve des lys l'empire redoutable."[55]

There are three similes of rolling rocks; two are visual; they occur in narrative works:

"Tels que l'on voit dans d'affreux tremblements
Deux gros rochers, détachés des montagnes,
Avec grand bruit l'un sur l'autre roulants:
Ainsi tombaient ces deux fiers combattants."[56]

"Comme un immense quartier de roc détaché de la cime d'une montagne roule avec fracas vers la plaine, accroît en roulant sa violence, brise ou emporte tout ce qu'il trouve sur sa route; les nymphes, les bergers effrayés fuient avec de grands cris, les troupeaux éperdus se précipitent dans la vallée, le laboureur tremblant reste immobile et glacé d'effroi: mais le rocher, au plus fort de sa chute, rencontre deux chênes robustes, qui, nés tout près l'un de l'autre, ont entrelacé depuis cent ans leurs racines et leurs troncs: là il s'arrête; les deux arbres soutiennent le choc, les bergers et les troupeaux sont sauvés: de même Léo s'arrête en rencontrant Hersilie et Numa."[57]

The third example is neither a true visual simile nor an emotional one, but the application of a visual simile to an imaginary action:

"Ainsi que les rochers, qui, du haut des montagnes,
Roulent dans les campagnes,
Les astres, l'un sur l'autre, un jour s'écrouleront."[58]

One could hardly omit examples of one of the most common of Homer's similes, the attack on the sheepfold. In Homer the culprit is the lion, which occurs in forty similes of the *Iliad*

[55]Sénecé: *Epître à son altesse royale Madame la Princesse de Chartres sur sa convalescence.*
[56]Voltaire: *La Pucelle,* XIV.
[57]Florian: *Numa Pompilius* V.
[58]Thomas: *Ode sur le temps.*

and Odyssey. Lebrun, who may never have seen a lion, revives the image:

"Comme un lion pressé par une faim brûlante,
Attaque dans ses murs la nation bêlante,
Il ravage, il déchire, il traîne avec fureur
Ce peuple mol, et doux, et muet de terreur;
Sa gueule en feu rugit de carnage trempée:
Tel Nisus dans le sang abreuvait son épée."[59]

Voltaire, in depicting the aumônier coveting Agnes, uses the more familiar wolf:

"Ainsi qu'un loup qui mâche sous sa dent
Le fin duvet d'un jeune agneau bêlant
Plein de l'ardeur d'achever sa curée,
Va du bercail escalader l'entrée."[60]

In an earlier passage he had described the fear of Agnes, for the possession of whom the aumônier and the page are fighting:

"Les gens heureux qui goûtent dans les champs
La douce paix, fruit des jours innocents,
Ont vu souvent, près de quelque bocage,
Un loup cruel, affamé de carnage,
Qui de ses dents déchire la toison
Et boit le sang d'un malheureux mouton.
Si quelque chien, à l'oreille écourtée,
Au coeur superbe, à la gueule édentée
Vient comme un trait,[61] tout prêt à guerroyer,
Incontinent l'animal carnassier
Laisse tomber de sa gueule écumante
Sur le gazon la victime innocente;
Il court au chien, qui, sur lui s'élançant,
A l'ennemi livre un combat sanglant;
Le loup mordu, tout bouillant de colère,
Croit étrangler son superbe adversaire;
Et le mouton, palpitant auprès d'eux,
Fait pour le chien de très-sincères voeux."[62]

La Harpe's "tyran des bois" is easily recognizable as the wolf:

[59] Lebrun: *Les veillées du Parnasse*, II.
[60] *La Pucelle*, XII.
[61] A simile within a simile.
[62] *La Pucelle*, X. The same image is much more briefly evoked in XIV.

"Tel le tyran des bois et l'effroi des troupeaux
Qui s'engraisse du sang des innocents agneaux,
Si des chiens vigilants l'adresse et le courage
Du timide bercail ont repoussé sa rage,
Se retire affamé dans un antre voisin;
Il s'y cache en hurlant de fureur et de faim;
Et bientôt, méditant des embûches nouvelles,
Croit retrouver sa proie entre ses dents cruelles,
Les aiguise, s'élance, et va tout dévorer.
Tel Danton pour l'assaut allait tout préparer."[63]

In Florian's *Numa,* the Romans "enlèvent les Sabines comme des loups affamés emportent des brebis tremblantes," and a warrior is thus described:

". . . il les écarte, les écrase à coups de massue; et s'éloignant lentement, comme un loup encore affamé s'éloigne d'une bergerie, trois fois il s'arrête, se retourne, et trois fois il fait reculer les bataillons qui le poursuivent."[64]

Parny applies this image to an emotional state:

"Ou tel un loup sur la verte prairie
Voit deux agneaux nouvellement sevrés
Mêler leurs jeux, goûter l'herbe fleurie,
En folâtrant du troupeau séparés,
Et du taillis s'approchant par degrés;
Du bois il sort, et sur eux il s'élance:
Mais aussitôt se montre le berger,
Branlant sa fourche, et que son chien devance.
Le loup surpris se dérobe au danger;
Laissant l'agneau,[65] qui bondit avec joie,
Rapide, il fuit dans les buissons touffus,
Entend de loin les bêlemens confus,
Et sous sa dent mâche l'absente proie."[66]

The situation is the chagrin of Elinin deprived of the enjoyment of Thaïs. He had already used the idea of a hyena ravaging the countryside:

"D'un pas rapide il (Hercule) traverse la plaine,
Et des chrétiens étonne les regards.
Lorsqu'en hurlant une hyène sauvage,

[63] *Triomphe de la religion,* I.
[64] Livre V.
[65] Lequel des deux?
[66] *La Guerre des dieux, VII.*

De qui la faim aigrit encore la rage,
Du Gévaudan abandonne les monts,
Le feu jaillit de sa rouge prunelle;
L'effroi, la mort descendent avec elle
Sur les troupeaux épars dans les vallons;
Tout fuit, enfans, chiens, bergers, et moutons."[67]

It is difficult to believe that with Parny this is a reminiscence of "choses vues."

Aside from the incident of the sheepfold, the rage of the lion, the tiger, the trapped wolf is used to describe a state of mind. Two examples from among a number will be cited:

"Ainsi la lionne de Numidie, lorsqu'elle aperçoit de loin l'imprudent chasseur qui lui emporte ses petits, furieuse, rugissante, l'oeil plein de sang et de feu, s'élance sur l'infortuné qui abandonne en vain sa proie: elle l'atteint et le déchire, fait voler autour d'elle ses membres palpitans; mais son courroux faisant aussitôt place à la tendresse, elle court à ses lionceaux, les caresse, pousse des cris de joie, passe et repasse sur eux sa langue encore sanglante, et, se couchant pour en être plus près, elle leur tend ses mamelles, tandis que ses muscles tremblent encore de la fureur qu'elle vient d'assouvir.
Tel était Pompilius."[68]

Again Florian's simile is quite Homeric. Delille, as is his wont, is much more brief:

"Tel le tigre, en jouant, dans sa barbare joie,
Mord, relâche, ressaisit et dévore sa proie."[69]

Other animals have played a less prominent part in the similes. From hunting come a few images involving the deer,[70] the fawn,[71] and the hare.[72]

The sheep is the symbol of docility or of lack of originality.[73] The horse and dog also occur. The "coursier" is usually "orgueilleux" or "dompté" or "fougueux" and is the symbol

[67] *La Guerre des dieux*, III.
[68] *Numa Pompilius*, I.
[69] *Malheur et Pitié*, III.
[70] Thomas, *Jumonville*, II.
[71] Florian, *Numa Pompilius*, IX.
[72] Gresset, *Le Parrain magnifique*, VIII.
[73] Sénecé, *Les Gants;* Voltaire, *La Pucelle*, XVII-var.

of ardor or impatience held in check."[6] The hunting dog is an image only occasionally used.[7]

In spite of the growing and to a certain extent sincere enthusiasm of the eighteenth century for Nature, there is not much evidence in the similes of an extensive knowledge of trees. A few species, the oak, the elm, the cedar, the palm—a very unfamiliar sight to most of our poets—practically constitute the fund upon which they draw for such images. The oak is the symbol of growth in strength:

> "Tel le chêne, caché sous l'écorce du gland
> S'élève et porte au ciel son feuillage ondoyant."[8]

or of size:

> "Le chêne qui déploie un front démesuré . ."[9]

The cedar stands for aspiration, the palm for grace and tall stature, and the elm is referred to apparently because it is familiar to everyone.

The ivy naturally evokes the image of an embrace:

> "Elle lui tend ses bras; & tous deux éperdus,
> Demeurent enlacés, unis & confondus.
>
> Telle une jeune vigne entoure avec souplesse
> Le superbe palmier qui soutient sa foiblesse:
> Tel, plus flexible encore & redoublant ses noeuds,
> S'enchaîne, avec la myrthe, un lierre amoureux."[10]

> "Il balançoit: la belle enchanteresse
> Soudain lui donne un baiser plein d'appas,
> Vole à son cou, contre son sein le presse
> Et tendrement le serre dans ses bras.
> La jeune vigne entoure ainsi l'écorce
> D'un orme antique et l'embrasse avec force."[11]

> "Tel on voit le lierre, à l'ombre qui le cache,

[6] Voltaire, *Henriade*, VIII; Thomas, *Czar Pierre*, Ch. III de la France; Delille, *l'Imagination*, I; *Les trois Règnes*, II; Florian, *Numa Pompilius*, III.

[7] Sénecé *Epître à Monsieur le marquis de Dangeau.*

[8] Bernis, *La Religion vengée*, III.

[9] Lebrun, *La Nature*, I.

[10] Colardeau, *Les Hommes de Prométhée.*

[11] Malfilâtre, *Narcisse dans l'île de Vénus.*

Ramper dans les forêts, et languir sans appui;
S'il rencontre le chêne, à son tronc il s'attache,
Embrasse ses rameaux et s'élève avec lui."[20]

The zephyr in contrast to the hurricane is Lebrun's way of symbolizing mildness and tyranny:

"Le fameux vainqueur de l'Euphrate
N'a laissé qu'un vaste débris:
Le convive de Polycrate
Laisse un nom chanté par les ris
Tel on voit l'ouragan terrible
Ravager l'univers en pleurs;
Tel on voit le zéphir paisible
Semer son passage de fleurs."[21]

or it is associated with kisses:

"La peur de son réveil adoucit ses baisers:
Zéphir les donne aux fleurs moins purs et moins légers."[22]

or with a light, graceful touch: pure convention.

Birds are a favorite source of similes with the eighteenth century poets, as they were with Homer and with Dante.[23] They occur forty-two times in the similes under discussion. The eagle is the symbol of supremacy:

"En vain d'oiseaux jaloux une foule rivale
Veut le suivre, l'atteindre et voler son égale;
Vainqueur il disparaît, et plane au haut des cieux."[24]

Compare the following:

"Tel l'aigle impérieux, planant au haut des airs,
Des timides oiseaux méprise les concerts."[25]

More common than the eagle are the hawk, the falcon and the vulture preying upon the dove and other small birds:

[20] Delille, *Fragment d'une ode adressée à Lefranc de Pompignan.*
[21] Lebrun, *Livre II, Ode XII.*
[22] Colardeau, *Les Hommes de Prométhée.*
[23] Some of the most graceful and delicate similes of Dante deal with bird life. Cf. *Inferno* V, 40, 46, 82; XVII, 127; XXII, 130; *Purg.* II, 124.
[24] Lebrun, *Livre I, Ode V.*
[25] Bernis, *La Religion vengée,* V. Cf. also Bernis, *Les Poètes lyriques,* and Piron, *Dithyrambe sur les conquêtes et la convalescence du roi.*

"Leur faible troupe (des Muses) en deuil fuit des lieux
d'alentour
Comme fuit la colombe à l'aspect du vautour"[86]

"Tel un oiseau de frayeur expirant
Voit sur sa tête un faucon dévorant."[87]

In the *Henriade* d'Aumale carries the war to the enemy: "Tels du front du Caucase, ou, du sommet d'Athos . . . . . les aigles, les vautours, aux ailes étendues, d'un vol précipité fendant les vastes nues, vont dans les champs de l'air enlever les oiseaux"[88] and in the *Pucelle,* St. George pounces upon St. Denis "tel qu'un puissant faucon vole de loin sur un tendre pigeon."[89]

Voltaire has another graphic description of the eagle:

L'aigle superbe, aux ailes étendues,
Aux yeux perçants, aux huit griffes étendues,
Planant dans l'air, tombe sur les faucons
Qui s'acharnaient sur le cou des hérons."[90]

Here the biter is bitten, a touch that relieves the image of its stereotyped character. But Lebrun is conventional:

"Tel fond l'avide autour sur un cygne amoureux
Tel le noir épervier, d'une aile frémissante
Vole, suit, presse, atteint la colombe innocente."[91]

as is Léonard:

"Les bergères fuyaient comme deux tourterelles
Qu'un avide épervier poursuit du haut des airs."[92]

Parny perpetuates the tradition, using both the eagle and the hawk:

" . . . . . sur l'arbre solitaire
Une colombe attendait son ami;

[86]Gresset, *Eglogue IX.*
[87]Bernard, *Phrosine et Mélidore.*
[88]Ch. IV.
[89]Ch. XI.
[90]*Pucelle* XV.
[91]*Livre I, Elégie IX.*
[92]*Idylle, Le Bain.*

Sa douce voix se plaignait à demi:
Un aigle étend sa redoutable serre;
Faible, sous l'ongle on la voit tressaillir,
Aimer encore, palpiter, et mourir."[93]

"D'un épervier quand la serre sanglante
Vient de saisir l'alouette tremblante
Qui s'élevait, en chantant, jusqu'aux cieux,
Aux sons plaintifs que pousse la pauvrette
Du bois voisin le peuple harmonieux
Moineau, pinson, sansonnet et fauvette
S'élançant tous sur le tyran des airs
Que n'émeut point leur impuissante rage
Suivent son vol, et de leurs cris divers
Font vainement retentir le bocage."[94]

Another simile of the eagle dispersing vultures has already been quoted in Chapter VI.

The aspects of Nature here considered are those most commonly used in imagery. The significant thing about them is not their source—the question as to which ones derive directly or indirectly from Homer is relatively unimportant—but the fact that they are commonplaces, and do not indicate direct observation of Nature so much as the acceptance of stereotyped images as symbols of certain emotions frequently dealt with in non-narrative poetry. For while in narrative works these images are appropriate in so far as the actions represented are similar, their use seems less appropriate and therefore more conventional, less spontaneous, when applied to emotional states.

The similes drawn from Nature constitute nearly fifty-six per cent of the group.[95] Of the remainder over half, or nearly twenty-four per cent of the total, are classical or Biblical allusions; in such cases the influence of literary reminiscence is stronger than that of direct observation.[96] In Homer only ten similes are based on mythology. The greater dependence of the eighteenth century poets on classical lore is of course to

[93] *Isnel et Asléga.*
[94] *La Guerre des dieux,* III.
[95] See Chapter III.
[96] A very few similes containing classical allusions were included in Class II, but only where the stress was laid primarily on some aspect of Nature, and the classical allusion was incidental, or used to reinforce the image.

be attributed to the strength of the classical tradition, a factor absent in Homer's case, but it is certainly due in part also to less direct observation and to lack of originality.

The remaining twenty per cent of the list are found in classes I and IV.

To Class I, Voltaire is the principal contributor,[97] yet the number is not impressive in comparison with his total. Grécourt has three similes in this class out of a total of four, while the only simile in the "Poésies diverses" of Voisenon is that of the shepherd hesitating as to which flowers to pick. Otherwise the writers here discussed cannot be said to have a strong preference for similes taken from man's ordinary and occasional occupations.[98] Following is the distribution:

Occupations:	
peasant's despair	—Sénecé
millers	—Piron
bourgeois	—Piron
abbot	—Voltaire
thief	—Parny
laborer	—Roucher
squire	—Bonnard
shepherd	—Voltaire, Voisenon
reaper	—Voltaire, Parny
blacksmith	—Voltaire
wrestler	—Colardeau
gardener	—La Harpe
diversions:	
spinning top	—Sénecé
wine drinking	—Voltaire
travelers	—Sénecé (2), Parny, Bernis, Thomas (2)
pilgrims	—Piron
mountain climber	—Delille
warrior	—Grécourt, Voltaire
arts:	
painter	—La Motte, Delille
artisan	—Voltaire
sculptor	—Bernard
states:	
lovers	—Chaulieu, Piron, Voltaire, Bernard, Ducis, Delille

[97] For Chénier, see Section IX.

[98] The same remark is to be made with respect to Homer's similes. See A. L. Keith, *Simile and Metaphor in Greek Poetry from Homer to Aeschylus*, Menasha, Wis., Collegiate Press, 1914.

bridegroom	—La Motte
sickness	—Voltaire, Parny
dreaming	—Voltaire, Lebrun, Thomas
enmity	—Voltaire
children	—Sénecé (2), La Motte, Grécourt (2), Gresset (2), Parny (2).

In Class IV are found those similes which do not deal with the ordinary and occasional occupations, which are not drawn from the observation of Nature, and which do not stress classical allusions. In Voltaire's case they are largely allusions to contemporary incidents. Delille is the only other poet, a considerable number of whose similes are allusions to contemporary events.

Of the third class, there is little to be said that is pertinent to this inquiry. These similes differ from those of the other classes only in that the images are taken from incidents in classical or Biblical tradition, which at once stamps them as conventional. A check of all references in the similes showed a slight preference for Apollo, Hercules, Jupiter, Ulysses, Venus, and Philomela among classical personages, and Eve[99] was referred to more often in them than any other Biblical character.

[99]Reference to Eve in French poetry of the eighteenth century suggests the influence of Milton. The number of French translations of the Paradise Lost attests to its popularity in France. The influence of Pope, Thomson, Dryden, Young, Shakespeare, and other English poets upon French literature is well known. The influence of Milton on eighteenth century French poetry has, however, not been made the subject of a searching inquiry. The author of this study has, in this connection, encountered some interesting data which he is not at this time prepared to include here.

CHAPTER IX

The Similes of Andre Chenier. Imitation

The works of André Chénier provide an interesting commentary on the tradition of the Homeric simile in the eighteenth century. A separate chapter has been reserved for the discussion of his comparisons, not because he is chronologically the last of the group by date of birth—for Florian, Bernis, and Roucher died in the same year as Chénier, 1794, and seven others outlived Chénier by ten or twenty years—but because of the very fact that he was cut off in his prime, with much of his work unfinished, and consequently the simile is found in various stages of development in his poetry. The data provided by an examination of Chénier's works, especially the fragments, offers an indication as to how he regarded the simile, and possibly as to the degree to which its use was spontaneous with his contemporaries.

First are listed the completed similes, that is, those in which both terms were complete in verse, at the time of Chénier's execution.

Classified List of Chenier's Completed Similes

(References are to volume and page of edition listed in Chapter I.)

Class I.

Poet singing—gondolier singing (I, p. 80)
Poetry a gift to men—bride a gift to groom (III, p. 315)

Class II.

Opening eyes—dawn (I, p. 154)
Effect of girl's eyes—effect of sun on Clytie (I, p. 193)
Fame—comet (III, p. 235)
Travelers pausing—frozen streams (III, p. 12)
Wiles to distract woman's attention from lover's intentions—fresh water stream, flowing under sea, uncorrupted (III, p. 117)
Words of poet—pearl (III, p. 217)
Effect of girl's eyes—effect of clear skies on ship's movements
Effect of girl's eyes—effect of zephyr on reeds (I, p. 193)
Heart melting—snow melting on mountain-side in spring (I, p. 109)
Unfurling of tricolor—triple thunder clap (III, p. 237)

Girl hiding real nature under smiles—storm brewing despite clear skies (III, p. 253)
Ingratitude of race toward inventors—domestic animals biting hand that feeds them (II, p. 61)
Poets disputing—dogs fighting (II, p. 221)
Love-sick poet—wounded fawn (III, p. 82)
Poet—wounded fawn (III, p. 214)
Poet condemned to death—sheep going to slaughter (III, p. 273)
Girl singing good-bye song—swan song (I, p. 137)
Homer singing—grasshopper singing (I, p. 70)
Poetry embodying thought—amber enclosing insect (II, p. 19)
Two old men—serpents (II, p. 152)
Poet singing—grasshopper singing (III, p. 142)
Words of poet—silk made by silk-worm (III, p. 217)
King hiding in fear—serpent hiding (III, p. 316)
Rogue unable to remain honest long—gnarled plant unable to remain straight (II, p. 233)
Growing girl—ripening wheat or grapes (III, p. 222)

Class III.

Burning passion of poet—wounding of Hercules (III, p. 82)
Angry lover—Venus
Angry lover—Cupid (II, p. 198)
Honor paid to poet—Greeks celebrating important events (III, p. 246)
Poet tormented by thoughts—Io tormented by gad-fly (II, p. 23)

Class IV.

Envious poets—Asiatic monarchs (wives buried with them) (II, p. 223)
Statue coming to life—musical cord awakened by vibration (III, p. 202)[2]

Although a number of these examples are taken from fragmentary pieces, the similes themselves are intact,[2] both terms in verse. The first two listed deal with persons. One is a fragment reminiscent of Chénier's travels in Italy, and also

[1]Compare the percentages of images in the four classes, in the Iliad and in Chénier (See Table of Classification):

	I	II	III	IV
Iliad	17	76	4	3
Chénier	17 plus	64 plus	14 plus	3 plus

The principal difference lies in Classes II and III, and it is not so great considering Chénier's admitted borrowings. A list of his allusions both to Greek and Roman writers, as well as to moderns such as Shakespeare, Spencer, Pope, Addison, Ossian, Gessner, Ercilla, Petrarch, Tasso, et cetera, would be too long to reproduce here. Furthermore, the extent of his imitations is too well known to require comment.

[2]The first example lacks three syllables; the sense, however, is complete.

of the influence of Tasso. Furthermore, the introductory note attached to the fragment indicates that Chénier's primary motive in using the simile was a decorative rather than a spontaneous one. Here is the text:

> "En commencer une par ces vers, qui sont une légère imitation de Zappi.
> Près des bords où Venise est reine de la mer,
> Le gondolier nocturne, au retour de vesper,
> D'un aviron léger bat la vague aplanie,
> Chantant Renaud, Tancrède et la belle Erminie.
> Il aime les chansons, il chante. Sans désir,
> Sans gloire, sans projets, sans craindre l'avenir,
> Il chante, et cheminant sur le liquide abîme,
> Sait égayer ainsi sa route maritime.
> . . . . . , comme lui, je me plais à chanter.[3]

The other simile in class I is an imitation of Pindar.[4]

The first simile listed under Class II is likewise an imitation as indicated by the poet's note:

> "(Le commencement est im. de Shak. f. p. of Henry IV)
> . . . . . .
> . . . . . .
> . . . . . .
> . . . . . .
> Comme on voit, au moment où Phoebus va renaître,
> La nuit prêt à s'enfuir, le jour prêt à paraître,
> Je verrai tes beaux yeux, les yeux de mon ami,
> En un demi-sommeil se fermer à demi"[5]

The comparison of Chénier and his travelling companions to streams that stop, then flow on again, is a reminiscence of a personal experience. The following image is used apropos of wiles employed by the lover to deceive the loved one as to his intentions:

> "Tel, car ainsi que toi c'est l'amour qui le guide,
> Un fleuve, à pas secrets, des campagnes d'Elide,
> Seul, au milieu des mers, se fraye un sentier sûr,
> Parmi les flots salés garde un flot doux et pur,

[3]Chénier, *Oeuvres complètes*, Paris, Delagrave, Tome I, p. 80.
[4]*Op. cit.* III, p. 315.
[5]*Op. cit.* I, p. 154.

Invisible, d'Enna va chercher le rivage;
Et l'amère Thétis ignore son passage."[6]

In the section devoted to the structure of the simile, allusion was made by means of the tables to types of accumulated similes, several images being used in succession to illustrate a single idea. Homer frequently used this device for emphasis. La Motte, it will be remembered, complains of the monotony occasioned by its use, while Mme Dacier defends it.[7] Voltaire and Delille used it frequently. The following is an example from Chénier:

"Un frais zéphyr d'été promené sur les eaux
Emeut moins doucement l'ombrage et les roseaux;
Sur une mer brillante, un ciel semé d'étoiles
A s'approcher de terre enhardit moins les voiles;
Vers l'ardente Clytie un regard du soleil
La fait moins se pencher sur son disque vermeil,
Que l'éloquent regard d'une belle attentive
N'émeut et n'encourage une Muse craintive."[8]

Sometimes Chénier's similes are visual:

". . . Comme une triple foudre éclate au haut des cieux
Trois couleurs dans sa main agile
Flottent en long drapeau."[9]

Much more often they represent emotional states:

"Je crus sentir mon coeur se fondre et s'écrouler
Comme la neige coule au penchant des montagnes
Quand le soleil revient animer nos campagnes."[10]

There are three similes representing celestial bodies, the sun and the comet, both conventional images. The sea, the lake, the mountain side, the zephyr, the storm are a reflection of the feeling for nature, but the numerous admissions in

[6]Chénier, III p. 117. Compare Voltaire, *Henriade*, IX, I. 269, Delille, *Les trois Règnes*, V, also Malherbe, *Ode au duc de Bellegarde*. Grégoire de Nazaire had used the same image: "Nous coulions des jours purs et tranquilles, comme cette source qui passe, et conserve la douceur de ses eaux à travers les flots amers de Sicile."

[7]See Chapter IV.

[8]Chénier, I, p. 193.

[9]Chénier, III, p. 237.

[10]I, p. 109.

Chénier's notes of debt or of projected borrowings rob them of much of their spontaneity. There are several similes dealing with domestic animals, and twice the wounded fawn occurs.

> "Ainsi dans les forêts j'erre avec ton image;
> Ainsi le jeune faon, dans son désert sauvage
> D'un plomb volant percé, précipite ses pas.
> Il emporte en fuyant sa mortelle blessure;
> Couché près d'une eau pure,
> Palpitant, hors d'haleine, il attend le trépas."[11]

and

> "Tel que le faon blessé fuit, court, mais dans son flanc
> Traîne le plomb mortel qui fait couler son sang;
> Ainsi là, dans mon coeur, errant à l'aventure,
> Je porte cette belle, auteur de ma blessure."[12]

The dying swan is as conventional as the fawn. The serpent occurs as a symbol of evil:

> "Puis, comme deux serpents à l'haleine empestée
> Quittant les noirs détours d'une rive infectée,
> Fondent sur un enfant qui dort au coin d'un bois,
> Ainsi de leur retraite ils sortent à la fois,
> Et sur elle avançant leur main vile et profane
> "Viens, sois à nous, ô belle! ô charmante Suzanne!"[13]

And again

> "Comme le noir serpent s'éloigne de la route
> Et, seul au fond du bois, craignant le fouet vengeur,
> Se dérobe sous terre à l'oeil du voyageur."[14]

The "cigale" is twice used to represent the cheerful poet:

> "La voix me reste. Ainsi la cigale innocente,
> Sur un arbuste assise, et se console et chante."[15]

and

[11] III, p. 214.
[12] III, p. 82.
[13] II, p. 152.
[14] III, p. 316.
[15] I, p. 70.

". . . comme la cigale, amante des buissons
De rameaux en rameaux, tour à tour reposée,
D'un peu de fleur nourrie et d'un peu de rosée,
S'égaye, et des beaux jours prophète harmonieux,
Aux chants du laboureur mêle son chant joyeux;
Ainsi, courant partout sous les nouveaux ombrages,
Je vais chantant Zéphyr, les nymphes, les bocages,
Et les fleurs du printemps et leurs riches couleurs,
Et mes belles amours, plus belles que les fleurs."[16]

The impostor is compared to a crooked shrub which cannot be straightened. Elsewhere, in his notes, Chénier varies the figure, comparing the unenlightened public which surrounds the genius to the "fange" on which a tree grows, and in which its roots remain fixed in spite of the reaching of the tree toward the sky.

The *Jeune Captive,* a poem better known perhaps than any other of Chénier, contains the image of wheat or grapes allowed to ripen:

"L'épi naissant mûrit, de la faux respecté;
Sans crainte du pressoir, le pampre tout l'été
Boit les doux présents de l'aurore;
Et moi, comme lui belle, et jeune comme lui,
Quoi que l'heure présente ait de trouble et d'ennui,
Je ne veux point mourir encore."[17]

to say nothing of the eternally youthful image of Philomèle.

Classical allusions in the completed similes include, besides Philomèle, the vengeance of the centaurs upon Hercules, the incident of Venus and Adonis, that of Cupid and Psyche, a reference to Greek celebrations, and the punishment of Io by Juno. The list would probably have been infinitely longer had Chénier completed his work, as is indicated by the number of references in his prose "canevas," as well as by his doctrine of imitation, to which reference has been made.

The list of completed similes closes with one taken from stories of Asiatic customs, and that of the vibration of a cord.

Comparison of the above images with those of Delille, Parny, Florian, or for that matter any of those who used the simile to any degree,—with the possible exception of Voltaire—gives the impression that while some of Chénier's im-

[16] III, p. 142.
[17] III, p. 222.

ages were quite conventional, others are unusual, or at least do not occur elsewhere in the same form in the works of those predecessors of Chénier whom we have been discussing. They indicate, in other words, a certain degree of originality, a disinclination to restrict himself absolutely to the images used by his immediate predecessors. But instead of seeking new images in his experience, it will be seen that Chénier painstakingly sought them in his reading and saved them against the day when they might be used to advantage. The fragmentary or projected similes are an indication of the extent to which Chénier used this method.

Three similes have the second term complete in verse, but the first term is still in the form of a prose note:

> "En poursuivant dans les actions humaines les causes que j'ai assignées à ces actions, souvent je perds le fil; mais je le retrouve.
> Ainsi, dans les sentiers d'une forêt naissante,
> A grands cris élancée, une meute puissante,
> Aux vestiges connus dans les zéphyrs errants,
> D'un agile chevreuil suit les pas odorants.
> L'animal, pour tromper leur course suspendue,
> Bondit, s'écarte, fuit; et la trace est perdue.
> Furieux, de ses pas cachés dans ces déserts,
> Leur narine inquiète interroge les airs,
> Par qui bientôt frappés de sa trace nouvelle
> Ils volent à grands cris sur sa route fidèle."[18]

> "Des opinions puissantes, un vaste échafaudage politique ou religieux, ont souvent été reproduits par une idée sans fondement, une rêverie, un vain fantôme,
> Comme on feint qu'au printemps d'amoureux aiguillons
> La cavale agitée erre dans les vallons,
> Et, n'ayant d'autre époux que l'air qu'elle respire,
> Devient épouse et mère au souffle du zéphire."[19]

> "Les Dieux pour se venger envoient quelquefois la folie:
> C'est ainsi qu'autrefois, dans leurs délires vains,
> Courant au pâturage et fuyant les humains,
> Les filles de Proetus, vagabondes compagnes,
> De faux mugissements remplirent les campagnes.
> L'aspect du soc leur fit chercher les bois profonds,
> Tremblantes que le joug ne menaçât leurs fronts.

[18] II, p. 44.
[19] II, pp. 44-45.

Et leur main crut sentir, peureuse et mensongère,
Se dresser sur leur tête une armure étrangère."[20]

In these cases the evidence is that Chénier elaborated the second term and preserved it for future use, a jewel waiting for an appropriate setting. Or he may have conceived the two terms simultaneously, and may then have been first attracted to the pleasant task of constructing the second term, after which he did not live to complete the first. In one simile the reverse is true:

"Quand elle vit, trompant sa douce confiance,
Celle qui sans appui ne marchait point encor,
De son lit douloureux cher et dernier trésor,
Son idole et déjà son image vivante,
De santé, d'avenir, de beauté florissante,
Pâlir et chanceler, frappée entre ses bras,
Et son front se pencher dans la nuit du trépas!
Tel le bouton naissant . . . . . .
. . . . . ."[21]

Here the application was ready, the simile was never finished, although the idea was ready at hand. In another, again, the idea of the second term is vaguely outlined in prose, while the application is at least complete enough to be clear:

"La nuit vient . . . et passe . . . le jour renaît . . . Et comme on voit une nation de fourmis . . . dans les champs noirs le peuple chemine et va en rampant . . . Ainsi pour les travaux, pour le gain, pour la peine S'éveille avec le jour la fourmillière humaine."[22]

Next we have six undeveloped similes, both terms of which are clearly outlined, but in prose, and in some cases fragmentary even then:

"Origine des sottises religieuses . . . L'homme, égaré de la voie, effrayé de quelques phénomènes terribles, se jeta dans toutes les superstitions. Le feu, les démons, griffes, queue . . . Ainsi, le voyageur, dans les terreurs de la nuit, regarde et voit dans les nuages des centaures, des lions, des dragons, et mille autres formes fantastiques."[23]

[20] I, p. 58.
[21] III, p. 166.
[22] II, p. 132.
[23] II, p. 46.

"On peut comparer les sages instruits et savants qui éclairent ceux qui viennent à la queue étincelante des comètes."[24]

"Quand les Anglais commencèrent à cultiver la poésie . . . Milton . . . homme sublime, qui a quelques taches comme le soleil . . . Pope . . . Thompson, aussi d'autres, étincellent quelquefois de beautés, comme les volcans qui lancent du feu au milieu des cendres et de la fumée."[25]

"Comparer les premiers hommes civilisés qui vont civiliser leurs frères sauvages aux éléphants privés qu'on envoie apprivoiser les farouches, et par quel moyen ces derniers."[26]

"Il ne faut pas oublier quelque part de placer cette comparaison. Tel que le taon envoyé par Junon va tourmenter Io . . . descript . . . ainsi le poète, tourmenté par son génie, tourne . . . . . descript . . . . . magnum si pectore possit . . ."[27]

"Quelques grands hommes sont éclairés, mais la nation est encore barbare . . . . . Tel un arbre né sur un terrain fangeux a beau pousser vers le ciel des rameaux magnifiques . . . . . ses racines ne s'en plaisent pas moins à s'enfoncer dans la fange."[28]

In a note relating to the poem *Suzanne* Chénier says:

"Cela aura dix chants dont j'ai marqué les séparations. J'ai regret de ne pouvoir le faire plus court. Il faudra l'orner de comparaisons, de détails asiatiques sur les vêtements, les aromates, les richesses, etc., pour en faire un ouvrage piquant."[29]

It appears that to him similes were one of the devices needed in order to make a poem attractive. It was not a question of a spontaneous application of the simile such as one instinctively feels it to have been in Homer's case, when one is reading the *Iliad;* with the latter, when a simile is used one has sensed the appropriateness of it even before it occurs; it is spontaneous, it is inevitable, and the reader would be surprised and disappointed were he defrauded of it; with Chénier, all evidence of spontaneity is removed by the poet's own notes.

Then there is another sort of exhibit, composed of what

[24] II, p. 60.
[25] III, p. 295. Cf. Lebrun's *Ode au soleil*, already quoted in Chapter VIII, and V. Hugo's *Lui*, closing lines.
[26] II, p. 59.
[27] II, p. 7.
[28] II, p. 243.
[29] II, p. 161.

may be referred to as projected similes. These are found in three separate stages of development.

Eleven similes have the second term complete, or nearly so, while the first is entirely absent, with a single exception in which the application is vaguely suggested in a note. The first one quoted is a fragment from *Amérique:*

> "Comme un chien vigilant couché près de son maître,
> D'aussi loin qu'il a cru reconnaître le bruit
> D'un passant vagabond qui chemine la nuit,
> Se dresse, jappe, écoute; et si le bruit augmente,
> Crie et s'élance et gronde et saute et se tourmente;
> Ainsi . . . . . ."[20]

The "points suspensifs" are Chénier's. The application was not forthcoming. This example is of Type II, while the following is an example of Type III:

> ". . . . . .
> . . . . . .
> Ainsi souvent quand, d'une égale haleine
> Six forts coursiers font voler sur la plaine
> D'un char léger les quatre orbes roulants;
> Le poil dressé, vingt dogues turbulents,
> Précipités dans leur rage imbécile,
> Viennent en vain mordre la roue agile.
> La roue agile et les coursiers nerveux,
> Sans écouter ces cris tumultueux,
> Sans se hâter, poursuivent leur carrière.
> Le char bondit et couvre de poussière
> Le sot troupeau dont l'importune voix
> Le suit de loin par de rauques abois.
> . . . . . .
> . . . . . ."[21]

The other nine of this group are here reproduced as entire fragments; the first is a description of a seasick traveler:

> "Ainsi, lorsque souvent le gouvernail agile
> De Douvre ou de Tanger fend la route mobile,
> Au fond du noir vaisseau sur la vague roulant
> Le passager languit malade et chancelant.
> Son regard obscurci meurt. Sa tête pesante
> Tourne comme le vent qui souffle la tourmente,
> Et son coeur nage et flotte en son sein agité

[20] II, p. 134.
[21] III, p. 309.

Comme de bonds en bonds le navire emporté.
Il croit sentir sous lui fuir la planche légère.
Triste et pâle, il se couche et la nausée amère
Soulève sa poitrine, et sa bouche à longs flots
Inonde les tapis destinés au repos.
Il verrait sans chagrin la mort et le naufrage:
Stupide, il a perdu sa force et son courage;
Il ne retrouve plus ses membres engourdis.
Il ne peut secourir son ami ni son fils,
Ni soutenir son père, et sa main faible et lente
Ne peut serrer la main de sa femme expirante."[32]

The second, a stray simile lost among the voluminous notes of Chénier:

". . . . . Comme répond, d'une voix agitée,
Une vierge à l'oeil noir d'amour sollicitée."[33]

In the following case, the familiar simile of the dreamer is used:

"Ainsi l'homme endormi dans un songe brillant
Croit s'élever de terre; il s'évapore, il nage,
Des liens de son corps s'envole et se dégage;
Loin au-dessus des monts et planant sur la mer
S'écoule et fuit rapide et léger comme l'air.
Son rêve, à son réveil, l'agite. Il s'y replonge.
Il tente; il veut douter que ce puisse être un songe;
Il cherche à s'envoler; et, contraint de rester,
Maudit ce corps pesant qu'on l'oblige à porter.

Cette compar. peut s'appliquer à un homme qui a enfanté un projet au-dessus de ses forces . . . C'est un objet de cette comparaison entre mille; car il y en a beaucoup à choisir qui sont moins communs . . . et plus saillants."[34]

The next is a classical allusion:

"Comme aux bords d'Eurotas . . . . . .
Lorsqu'une épouse est près du terme de Lucine,
On suspend devant elle, en un riche tableau,
Apollon et Bacchus, Hyacinthe, Nirée,
Avec les deux Gémeaux leur soeur tant désirée.
L'épouse les contemple; elle nourrit ses yeux
De ces objets, honneur de la terre et des cieux;

[32] III, p. 157.
[33] I, p. 160.
[34] III, p. 316.

Et de son flanc, rempli de ces formes nouvelles,
Sort un fruit noble et beau comme ces beaux modèles."[35]

And again occurs an example of the unfinished simile, but with no doubt about the intention to finish it:

"Comme, aux jours de l'été, quand d'un ciel calme et pur
Sur la vague aplanïe étincelle l'azur,
Le dauphin sur les flots sort et bondit et nage
S'empressant d'accourir vers l'aimable rivage
Où, sous des doigts légers, une flûte aux doux sons
Vient égayer les mers de ses vives chansons;
Ainsi . . . . . "[36]

As before, the "points suspensifs" are Chénier's. The examples accumulate:

Tel des insectes vils, la nuit, sortent sans nombre
Des retraites du bois d'un lit muet et sombre;
Et sur l'homme endormi, sur ses bras, sur son flanc,
Rampent, courent en foule et lui sucent le sang."[37]

"Tel, lorsque n'ayant plus de traits dans son carquois,
Diane se repose et dort au sein d'un bois,
Haletant sur ses pas, son jeune chien fidèle,
L'oeil sur elle attaché, vient s'asseoir auprès d'elle;
Muet, l'oreille droite, il attend son réveil
Et si la chaste reine, au milieu du sommeil,
Laisse vers lui tomber une main nonchalante,
Il y va promener sa langue caressante."[38]

Another classical image is found in the following:

"Ainsi l'on vit Thétis que le blond Hyménée
Guidait à son époux, vers les bords du Pénée
Fendre l'onde marine et se tenant au frein
Presser le dos glissant d'un agile dauphin."[39]

and on the same page is a close variant. Still another classical allusion concludes this group:

[35]III, p. 311.
[36]I, p. 239.
[37]II, p. 69.
[38]I, p. 20.
[39]I, p. 164.

"Moins pâle et moins tremblante Alcyone éplorée
Gémit, frappa son sein, quand la mer en courroux
Sur le sable à ses pieds vint jeter son époux,
Mort . . . . . .
Couvert d'algue salée et d'une écume amère."[40]

In the eleven foregoing examples the first term was entirely lacking saving in the case where a note indicated the projected application.

The second group of projected similes includes two, of which the first term is lacking, the second partly verse, partly prose:

"Ainsi le voyageur fatigué s'assied et se repose sous un mancenillier, ombrage vénéneux . . . . . Saisi d'un froid mortel il se lève, il se traîne loin de cet arbre funeste, et plus il s'en éloigne,
Plus il sent se ranimer son coeur
Et renaître en son flanc la force et la vigueur."[41]

"Ainsi un homme qui dans le coeur de l'hiver veut passer un fleuve glacé . . . . . Il s'avance . . . . . mais au milieu, tout à coup, il entend la glace crier et se fendre sous ses pieds . . . il s' arrête.
Il pâlit. Sur son front se dressent ses cheveux,
Tremblant, l'effroi l'agite et roule dans ses yeux.
Le tumulte, la mort égare son visage,
Et sa mère à grands cris le rappelle au rivage."[42]

The third group of projected similes includes four, in which the first term is entirely lacking, the second in prose "canevas":

"Comme celui qui va s'endormir . . . . . Il a déjà la tête sur son oreiller, il va s'endormir; une foule de pensées voltigent dans son cerveau. Tout à coup il se réveille, il veut les rattraper. Mais elles ont disparu sans laisser aucune trace. Il les cherche, les cherche, les poursuit, mais il ne peut les atteindre; et il s'endort et elles sont perdues pour jamais."[43]

"Amér.
Ainsi le paysan inscius s'assied sur un serpent roulé sur lui-même et qu'il prend pour un tronc d'arbre."[44]

[40] I, p. 169.
[41] II, p. 133.
[42] II, p. 133.
[43] II, p. 75.
[44] II, p. 133.

"Ainsi, sur une cime élevée une immense quantité de neige s'amoncelle et demeure suspendue et immobile au penchant du mont. Mais un seul flocon qui se détache donne à tout le mouvement; il en entraîne un second, puis un autre; et bientôt tout cet amas énorme s'éboule dans la vallée avec un fracas épouvantable."[45]

"Ainsi, une génisse dans l'étable, si quelqu'un vient toucher et caresser son veau, croit qu'on veut le lui enlever; elle tourne la tête, elle fait effort pour se détacher et venir à son secours, et mugit douloureusement."[46]

By way of variation there occurs a single instance in which the first term is in prose note form, and the intention is indicated of finding an appropriate simile:

"A peine dans un amas d'horreurs trouve-t-on deux ou trois actions vertueuses. C'est ainsi que . . . . (belle compar)."[47]

Chénier's note in parenthesis "belle compar" is eloquent. From Ronsard and Du Bartas through Chapelain and Scudéry, Saint-Amant and Mme Dacier down to Chénier, we can trace this obsession for the simile, this seeking after ornament, *as* ornament. In Ronsard we have the eulogy of the comparison as an ornament that is desirable. In Du Bartas, marginal notes proclaim the beauty of his "similitudes;" in Scarron we find evidence of the growing monotony of the comparison, but Scudéry proudly lists his creations in an appendix. Chapelain is so fond of them that, though he discards a number, his unwillingness to do so is shown by his having retained them in his appendix. Boileau and Mme Dacier, by their vigorous defense of the simile, give it a new lease on life in spite of Perrault and La Motte. Voltaire's *Henriade* and especially the *Pucelle* undoubtedly served to keep it alive until Delille, with his descriptive poetry, brought a new wave of popularity to it. In Chénier, however, one sees it in its actual workings—behind the scenes, as it were—and can reach a conclusion that cannot be positively drawn from the works of poets who, unlike Chénier, had the leisure to remove the scaffoldings from the finished structure.

With the examples last quoted from Chénier, we had gotten

[45] II, p. 134.
[46] II, p. 134.
[47] III, p. 191.

down pretty close to the bones of the tradition of the simile. One example remains; in a fragment of an ode we find:

"Comme . . . . . .
Tel . . . . . .
Sous le joug du mépris," (et cetera)[48]

Here is a case in which the simile was projected, not because of its appropriateness—for even the situation is not yet elaborated—nor because of the desire to put to good use an excellent simile which had been held in readiness for such an emergency—even that is here lacking—but simply because one must from time to time introduce a simile.

Although this exhausts the similes of Chénier, one still finds additional evidence of his attitude toward their use. Another fragment reads:

"Imiter ces vers de Shakespeare dans la 1re scène des Deux Gentilshommes de Vérone:

As the most forward bud
Is eaten by the canker, ere it blow;
Even so by love the young and tender wit
Is turned to folly, blasting in the bud;
Losing his verdure even in the prime,
And all (the) fair effects of future hopes."[49]

and another note:

"Dans le *Ménagiana*, T. IV, 158, un vieux poète se représente incertain dans un grand nombre de sujets qu'il veut traiter et emploie ainsi cette compar. déjà usée de son temps:

Mais comme une pucelle
Qui de cent belles fleurs veut choisir la plus belle
. . . . . .
Jette l'oeil incertain ores sur cette ci,
Ores sur cette là, puis sur cette autre ici.
. . . . . .
Celle-ci lui plaît mieux pour sa divine odeur,
L'autre pour sa vertu, l'autre pour sa couleur
. . . . . .
Enfin demeure pauvre en si grande abondance.

Il faudrait me représenter dans le même embarras que cet auteur, mais par une comp. plus neuve. Et de cent belles fleurs j'ai choisi la plus belle."[50]

[48] III, p. 245.
[49] I, p. 159.
[50] I, p. 247.

and again:

"Il faut imiter jusqu'à la fin exclusivement le sonnet de J.-Bap. Richeri:

Gonfio torrente, di palustri canne
Cinto le chiome . . . . ."[51]

Finally, a note from among the fragments of *l'Amérique* will conclude this review of Chénier's use of the simile. The quotation does not mention similes specifically, but, like the preceding one, provides an eloquent commentary on Chénier's method:

"Alonzo d'Ercilla
. . . . . .
. . . . . .
. . . . . .
. . . . . .
Puis il dit . . . . . il dit . . . . . quand j'aurai son poème, je verrai s'il y a quelque chose à traduire . . . . . ."[52]

[51]I, p. 231
[52]II, p. 104.

CHAPTER X

The Literature of Ideas

It appears that the eighteenth century poets here examined showed a preference for the emotional simile, particularly in non-narrative poetry. On first thought it would seem that the reason for this lies in the nature of the poetry involved,—that narrative poetry, expressing action, calls for visual similes, whereas emotional or intellectual ones are better adapted to the purposes of non-narrative types. This, however, is not the whole story. An examination of some of the similes from the point of view of their appeal to the senses, independently of the idea of action, will give a clearer conception of the function of the simile as it was understood in the eighteenth century.

For the sake of convenience the examples already quoted may be used in dealing with the conventional and emotional aspect, although the many examples not quoted, a summary of which is found in Chapter II, would serve the purpose equally well.

One may safely adopt the principle that if sense appeal is to be found in the poetry of the eighteenth century as a prominent feature, it will be reflected in the simile, inasmuch as the rôle of this ornament has been shown to be an important one in our period.

In the majority of cases, description of the forms and phenomena of Nature has been applied to emotional situations; that is, the first term, or application, is an emotional situation, and the second term, or simile proper, is used to heighten the emotional or intellectual appeal. It will be interesting to see whether the second term, where it involves description of Nature, is convincing.

The similes examined are almost totally devoid of color words. Where they do occur, they are strictly conventional and indicate little observation of Nature, but rather suggest literary reminiscence. The rose is an example. M. Chamard[1]

[1]Chamard, Henri, *Les Origines de la poésie française de la Renaissance.* Paris, Boccard, 1920 (p. 99)

quotes M. Langlois as follows: "La comparaison d'une jeune fille avec une rose était un lieu commun dans la poésie du moyen âge." An example is found in *Iseult:*

"Elle avait la bouche vermeille et tendre, yeux pers riants, les sourcils bruns et bien assis, la face claire et vermeille comme une rose à l'aube du jour."

The rose is usually described as pink—doux incarnat—and almost invariably in the flush of dawn, and as a symbol of feminine loveliness.

The lily is white, another bit of color symbolism; further than that, no description is given.

"Bruyant orage," "doux calme," "nuage sombre," and "céleste flambeau" are but vague terms so far as description goes, but they accomplished their emotional effect even after they became hackneyed, if one may judge by the frequency with which they continued to occur.

A characteristic feature of the description of Nature in these similes is the use of vague but imposing adjectives, "nuage éclairé des doux rayons d'un soleil tempéré," "nuit profonde," "brillant éclair," "lumière immense," "aquilons audacieux." In the description of volcanoes we have "noire vapeur," "géant incendiaire," "fleuves brûlants," "bouche immense," "flots étincelants," "flots indomptés," "brûlante harmonie," "masse brûlante," "géants écrasés," "flamme dévorante," "flancs embrasés," "vive lumière," "sainte fureur," "horribles tremblements," "noirs fondements," "bouillante ardeur," "lave brûlante," "gros bouillons," "flots embrasés," "voûte profonde," and the like. Instead of a colorful image of a volcano, "à la Victor Hugo," the outstanding impression is an emotional and intellectual one of power, horror, menace. And Delille, in describing the volcano as the symbol of ambition hidden under a cold exterior, says "Ainsi sous les *frimas* (!) l'Etna cache ses feux." It is difficult to visualize this in the Mediterranean climate.

When the reader is invited to witness the spectacle of a mountain torrent, he finds a "vague rapide," "horribles bonds," "flots vagabonds," "torrent furieux," "flots orageux," "choc impétueux," qui "déracine les chênes orgueilleux," "torrent fougueux," "noir torrent," "flots débordés." And Lebrun's "orageux torrent," with its "vagues effrénées" . . . . . "cours dévorant . . . . . renverse les Driades . . . . . entraîne

les naïades!" His torrent descends from the Pyrenees, and the disconcerting introduction of the driads and naiads is a tacit admission that his description of mountain scenery has urgent need of classical cooperation to make it convincing. In the same ode he betrays the classical reminiscence when after describing Etna, "vaste gouffre," "métaux brûlants," "brûlant orage," "sanglante mêlée . . . ." he reinforces it with the simile of "Bellone échevelée."

In images of the sea, there is likewise little idea of color or form. Expressions such as "proue écumante," "mer obéissante," "aquilons fougueux," "profondes mers," "vol rapide," "choc impétueux" appeal rather to the emotions than to the senses.

The rock in the sea presents a "front inaltérable" or "inébranlable" and words such as "bruit," "gronde," "ébranler," "se courrouce," "brise," "assaut" are used to describe the assault of the sea on the unoffending rock, which interests the poet, not as an image but as the symbol for an *idea.* It may be added that Sénecé's simile applied to the unchanging beauty of Mme la Princesse de Chartres is unconvincing, if not uncomplimentary.

Like Lebrun's torrent, Florian's landslide requires the cooperation of the classics; one might expect the shepherds to flee from it, but one is surprised to find nymphs in its path.

The attack on the sheepfold calls for such terms as "faim brûlante," "gueule en feu," "gueule écumante," "combat sanglant," "dents cruelles," "rouge prunelle" (not an image of color, but a conventional symbol of ferocity), "barbare joie." The sheep are described merely as "nation bêlante," "peuple mol," "agneau bêlant," "innocents agneaux," "timide bercail," while the attacker is the "loup cruel," "animal carnassier," "tyran des bois," "loup affamé," "hyène sauvage," and such words as "furieuse" and "rugissante" heighten the emotional effect. The dog is usually the "chien vigilant," but by way of exception Voltaire becomes more specific with his "chien, à l'oreille écourtée, au coeur superbe, à la gueule édentée."

It has already been remarked that in the similes trees and shrubs are merely trees and shrubs. One cannot expect to get much closer to a conception of them than as "feuillage ondoyant," "front démesuré," "superbe palmier," "lierre amoureux," "orme antique."

The "ouragan terrible" leaves a "vaste débris" in its wake

and opposed to it, intellectually, is the "zéphyr paisible."

Birds occur very frequently in the similes, but one can learn little about their appearance from the images there presented: "aigle impérieux," "timides oiseaux," "faucon dévorant," "vol précipité," "tendre pigeon," "avide autour," "noir épervier" (again the color word is merely an emotional symbol), "aile frémissante," "colombe innocente," "avide épervier," "redoutable serre," "serre sanglante," "alouette tremblante," "sons plaintifs," "impuissante rage." Again it is Voltaire who gives us a somewhat closer view of the eagle with "yeux perçants" and "huit griffes étendues."

Little was said in Chapter VIII with regard to similes representing man's ordinary and occasional occupations. It may be well at this point to remark that, like the Nature similes, they are often disappointing in the matter of realism. The traveler is one of the commonest images in this category. He is not only an impersonal stranger, but he usually fails to see the beauties of Nature and is the victim of thirst, or is shipwrecked, misguided by the will o' the wisp, or appalled by a precipice which threatens to engulf him. Sometimes he seeks the proverbial secret of the source of the Nile. The bridegroom leaping from his couch at dawn is reminiscent of Tithonus and Aurora.[1] The doctor treating his patient is the traditional "disciple d'Esculape."

Delille frequently employs the device of reversing the usual procedure of the simile, as when he compares bees who rebel to strikers ceasing to work. The strikers are rendered quite uninteresting by the fact that the simile comparing men to bees in the other order—has become hackneyed. The reader loses interest in Bonnard's squire seeking for his lost master when he learns that the latter has been imprisoned by an enchanter. Delille's mountain-climber who stops to gaze at the distance he has covered and to regain his breath suggests the Purgatorio. Piron's shepherd is the "berger" of the Milesian tales. In short, the personages who figure in the similes usually suggest some literary tradition rather than real people.

It is outside the scope of this study to trace in detail the de-

[1] *Aeneid*, IV, 584-5 and IX, 459-460.
Et jam prima novo spargebat lumine terras
Tithoni croceum liquens Aurora cubile.

velopment of individual similes prior to the eighteenth century. Nevertheless it is desirable that the fact of their conventionality, in a large number of cases, be established in some way. For this purpose tables of the similes occurring in George de Scudéry's *Alaric* (1654) and Chapelain's *Pucelle* (1656), to which reference was made in the introduction, have been included in an appendix. The first table was published with the *Alaric* in 1659. The second was prepared for the purposes of this inquiry, and hence is more comparable to the list given in Chapter II. A glance at them will reveal a number of familiar subjects. A table of a representative work of the late sixteenth century, or of some other work of the seventeenth, would enlarge the list of evidently conventional images, but the tables offered will give an adequate notion of the extent to which they became accepted.

Following the procedure already established when a separate treatment was given to André Chénier, let us see how much color and form are to be found in his similes.

Brunot, in a chapter on the language of the eighteenth century, says:

"Parmi les auteurs, il y a toujours deux écoles, et celle des conservateurs, de beaucoup la plus nombreuse, a la possession exclusive de la plupart des 'grands genres.' Ainsi il est très remarquable que toute l'école descriptive qui a empoisonné de ses descriptions la fin du siècle n'ait pas osé chercher le pittoresque dans les mots. Elle s'en tient aux alliances nouvelles des anciens termes. On ne cite guère que Roucher qui ait protesté contre la pauvreté du lexique, et osé quelques archaïsmes: s'avive, bleuir, tempêtueux, ravageur, fallacieux, punisseur. Mais Chénier lui-même a suivi la foule. On ne rapporte que quelques néologismes de lui: aréneuse, matineuse, et il ne prend pas moins de détours que Delille pour désigner le beurre et le fromage:

> Le lait, enfant des sels de ma prairie humide,
> Tantôt breuvage pur et tantôt mets solide,
> En un globe fondant sous mes mains épaissi,
> En disque savoureux à la longue durci."[3]

Chénier's gondolier is no doubt an image retained from his Italian trip. But there is no color,—possibly because he is a "gondolier nocturne"—and no form. "Aviron léger," "vague aplanie," "liquide abîme," such is the fleeting glimpse of

[3]Petit de Julleville, *Histoire de la littérature et de la langue française*, Vol. VI, Chapter XVI, p. 845, article "La langue française au XVIIIe siècle.

Venice. Dawn is dismissed with "au moment où Phoebus va paraître." Attention has already been called to the conventional character of the unpolluted stream of Arethusa. The "frais zéphyr" and the "disque vermeil" are trite. Twice the wounded fawn occurs with the "plomb volant" and the "plomb mortel," an image already ridiculed, as has been shown in the Introduction, by Scarron. It is true that the weapon in that case was a "sagette."

The description of the serpent is limited in one case to "à l'haleine empestée" and in another to "noir"—again the emotional rather than the true color significance. The "cigale" is "innocente" and "amante des buissons." Then there are the "épi naissant," the "meute puissante," "zéphyrs errants," "agile chevreuil," "pas odorants," "narine inquiète," "route fidèle," "d'amoureux aiguillons la cavale agitée," while the simile of the "bouton naissant," was itself "nipped in the bud." The "volcan qui lance du feu au milieu des cendres et de la fumée" gives no new data on volcanoes, but is the usual symbol for intellectual activity. Trees fare no better. They have "rameaux magnifiques" or in the case of the mancenillier, "ombrage vénéneux," that is all that one learns about them.

Descriptions of animals are "chien vigilant," "forts coursiers," "rage imbécile," "dogues turbulents," "coursiers nerveux," "sot troupeau," "rauques abois," "jeune chien fidèle," "langue caressante."

In sea life are found "gouvernail agile," "route mobile," "noir vaisseau" (not really black—the image is one of mental despondency), "vague roulante," "navire emporté," "agile dauphin," "ciel calme et pur," "vague aplanie," "aimable rivage," "mer en courroux," "algue salée," "écume amère," the last two being the only sense impressions in the way of taste.

The simile of the dreamer is admitted, in Chénier's note, to be a commonplace, applied to one who has undertaken something beyond his strength. The brief description of the "vierge à l'oeil noir" is likewise an image calculated to produce an emotional reaction rather than an attempt to describe a real person.

Thus one finds in Chénier, as in his predecessors and contemporaries, an obsession for the appeal to the intellect and the emotions rather than to the senses.

It will be recalled that of the poets whose non-narrative poetry has been examined, it is Delille who stands highest

in frequency in the use of the simile. Due to this fact and to the popularity which he enjoyed in the late eighteenth century, at the height of the vogue of descriptive poetry, he has come to be known as the outstanding exponent of the simile in that period. Hence it will not be amiss to quote his opinions in regard to its use, since they will probably reflect those of his contemporaries to somewhat the same extent that La Motte's reflected those of the moderns of his time.

In a note to his *"Géorgiques,"*[4] Delille says (the italics are the author's):

"Virgile compare la vitesse du cheval qui galope au souffle rapide de l'Aquilon: de même que l'un ne fait qu'effleurer dans son vol les moissons, les forêts, les champs et la mer; l'autre, dans sa course, touche à peine la terre. Cette comparaison offre au premier coup d'oeil quelque chose de vague; et telles sont assez souvent les comparaisons employées par les poètes anciens; ils ne cherchent pas des rapports exacts et suivis entre les objets comparés, comme nos auteurs modernes; ils se proposent moins *d'éclairer* leur *pensée* que de *l'embellir;* aussi prennent-ils toujours (?) leurs comparaisons dans quelque *grand effet* de la *nature.* Les nôtres sont plus ingénieuses en général, plus immédiates, mais moins *pittoresques* et moins riches."[5]

Here is expressed the essential difference between Homer and the eighteenth century French poet with respect to the use of the simile. With Homer, it is richness and variety that is sought, together with an appeal to the senses, the use of sound, color, action. With the poet of the eighteenth century, effectiveness and spontaneity are diminished by the desire that the image presented in the second term shall correspond accurately with the situation to which it is applied, and that it shall make an emotional appeal. There is furthermore—Delille to the contrary notwithstanding—an inescapable impression of an image sought for its supposed picturesqueness or for convention's sake rather than of the "chose vue," the reminiscence of personal observation that lends spontaneity to such an image, because it imposes itself as an

[4]Livre III.

[5]Elsewhere he refers to "notre langue, qui n'aime point les comparaisons à longue queue." A glance at the table in Chapter V will show that while most of these poets were occasional offenders against this principle, and while the average length is approximately that of Homer's similes, one can still note a tendency toward the shorter second term near the end of the century.

inevitable comparison in a given situation. Finally, it is the idea rather than the image that is uppermost in the mind of the eighteenth century poet.[6]

[6]Professor Arthur G. Canfield has called the writer's attention to a passage that is interesting in this connection. In Balzac's *Illusions Perdues*, Part II, the journalist Lousteau, explaining to Lucien how he can attack a rival author's work, says:

"Une fois sur ce terrain, tu lances un mot qui résume et explique aux niais le système de nos hommes de génie du dernier siècle, en appelant leur littérature une *littérature idéée*. Armé de ce mot, tu jettes tous les morts illustres à la tête des vivants. Tu expliques alors que, de nos jours, il se produit une nouvelle littérature où l'on abuse du dialogue (la plus facile des formes littéraires), et des descriptions qui dispensent de penser. Tu opposeras les romans de Voltaire, de Diderot, de Sterne, de Le Sage, si substantiels, si incisifs, au roman moderne où tout se traduit par des images, et que Walter Scott a beaucoup *dramatisé*. Dans un pareil genre, il n'y a place que pour l'inventeur. "Le roman à la Walter Scott est un genre et non un système," diras-tu. Tu foudroyeras ce genre funeste où l'on délaye les idées, où elles sont passées au laminoir, genre accessible à tous les esprits, genre où chacun peut devenir auteur à bon marché, genre que tu nommeras enfin la *littérature imagée*.

CHAPTER XI

RECAPITULATION

In Delille we have found the outstanding exponent of the simile among the poets of the late eighteenth century whom we have studied, while in Chénier we find the best example of the application of the doctrine of imitation. Our study began with the closing years of the reign of Louis XIV. Let us now sum up in a few words the results of our investigation.

The Homeric simile, as defined in the Introduction, is found in thirty out of a total of thirty-five writers under consideration. By some it is used sparingly, in others it is a common device, while in Voltaire, Delille, Thomas, and Chénier it amounts almost to an obsession.

In a great majority of the similes, Nature is the source of the image. Voltaire, Delille, and Chénier use a considerable number of images taken from the ordinary and occasional occupations of men, but these images are generally conventional ones. Voltaire, Delille, and Thomas show the highest frequency among the persistent users of the simile in the matter of dependence on classical images, that is, images involving mention of personages and scenes taken from classical lore. Chénier is perhaps even more indebted to literary tradition; in the actual number of images labeled classical he ranks below the three previously mentioned, but we should take into account the large number of images which he has borrowed from classical as well as modern literature and made his own under a very thin disguise, a fact which he does not conceal.

These three are the main sources of images. Most of our poets occasionally used subjects drawn from contemporary Parisian incidents. Voltaire and Delille head the list in this respect. The latter has not, even by this procedure, nor by the trick of inverting his comparisons, escaped conventionality, but Voltaire, in the *Pucelle,* has succeeded in achieving a certain sort of originality by the frequent use of allusions drawn from contemporary life in Paris, from historical and

literary gossip, and the like. To these incidents, by the peculiar quality of his wit, he has imparted a spiciness which harmonizes with the manner in which he has treated his subject. The result—and no doubt one of the objects—of this device is variety.

We have found evidence in the seventeenth century of the growing monotony of the digressive simile. The question of the propriety of its use became an absorbing one in the Querelle des anciens et des modernes. We find that while Boileau and Mme Dacier vigorously defend Homer's use of the ornament, the moderns, through their spokesman, Houdar de La Motte, react against too frequent use of it, and particularly against too great digression. According to La Motte the only three considerations which justify the use of the simile are (1) to make an image more vivid, (2) to add charm to the style and consequently give pleasure to the reader, and (3) to add variety to narration.

Practically all the poets examined, who used the simile at all, were at times guilty of tiresome digressions. There is a slight tendency toward the shorter second term near the end of the period under discussion but on the whole the *average* length closely approximates that of the similes of Homer.

The simile is twice as frequent in narrative as in non-narrative works, judging by our survey. We might conclude from an examination of Delille that it is much more frequent in descriptive than in lyric poetry were it not for the fact that Roucher, in *Les Mois,* uses it only eleven times, and Saint Lambert, in *Les Saisons,* only four times.

There is a great variety in the key words used to introduce the similes, but certain ones become conventional and far exceed the others in frequency. Voltaire is particularly original in respect to variety of key words. The predominance of the weak type of "appended" simile, as contrasted with the almost uniformly deliberate type used by Homer, is a factor that militates against spontaneity.

In Homer we find the visual type of image most common. This is natural in a narrative work, involving action. In the eighteenth century poetry it is the emotional simile which has particularly appealed to the poet. The emotional— or as we have sometimes called it, the intellectual—simile owes its popularity to the fact that poets of that period seem to have been concerned primarily with ideas and emotions, however

much they might have professed to be interested in evoking images. This concentration on the idea rather than the image, the dependence on traditional images rather than upon first-hand observation, the use of borrowed images instead of the "chose vue," resulted at times in a "déformation de la nature" of which they were blissfully unaware. These factors tended to produce what we may call the "mosaic" method of using similes, the best exemplification of which is to be found in André Chénier. In his poetry we see the actual workings of the system, the selection of choice bits of stone to be arranged in the pattern which the artist is designing, rather than the laying of key stones at the moment when they alone will avail to support the structure. The idea is predominant, the image is an accessory, an ornament, an appendage. The simile of the eighteenth century is not a "comparaison imagée" but a "comparaison idéée."

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APPENDIX

Tables of Comparisons in Scudéry's *Alaric* and Chapelain's *La Pucelle*

The following tables are offered to provide a ready means of comparison between the subject matter of the poets of the eighteenth century and that of their predecessors. A large number of subjects used in the similes studied in this inquiry will be recognized. Thus the two tables, representing specimens of the seventeenth century, suggest the wide range of material upon which later poets could draw in addition to the wealth of images offered by the ancients from whom earlier poets also borrowed.

The first table, to which reference has been made in the Introduction, was printed as an appendix to George de Scudéry's *Alaric ou Rome vaincu*, written in 1654. It will be seen that this table differs from those offered in this study, in that the "first term" is not invariably given first. This is due to the fact that when the table was prepared, the two terms of each comparison were set down in the order in which they occurred in the text, no distinction being made between first and second term.

TABLE IX

TABLES DES COMPARAISONS. (Scudéry: Alaric)[1]

Livre	page		
I.	8	Ange qui vole	faucon
	10	Ange qui disparaît	nuées qui se dissipent
	13	Mer qui s'apaise	amant qui s'apaise
	21	Abeilles en essaim	divers avis réunis en un seul
	28	Voyageur entre deux chemins	Alaric entre deux résolutions
II.	39	Bruit des Cyclopes	bruit des bûcherons
	40	Vitesse d'une flèche	vitesse d'un ours
	42	Fourmis	un peuple
	43	Troupeau effrayé	chevaux épouvantés
	46	Torrent	de la flamme
	52	Hirondelles	armée

[1] *Alaric ou Rome vaincu*, poëme héroïque, Rouen-Paris, Augustin Courbé, 1659.

TABLE IX (Continued)

	69	Tempête	sédition d'un peuple
	70	Son qui apaise un essaim	voix d'un roi qui apaise un tumulte
III.	74	Celui qui voit tomber le tonnerre	étonnement d'Amalasonthe
	75	Torrent	douleur
	80	Mine	douleur d'Amalasonthe
	82	Vol de grues	navigation des vaisseaux d'Alaric
	85	Labyrinthe	pensées confuses
IV.	111	Avare	amant
	112	Eclipse du soleil	absence d'un roi
	118	Fer entre deux aimants	de l'esprit irrésolu
	119	Vol d'un hibou	chaloupe qui vogue de nuit
	121	Diane, Junon	Amalasonthe
	122	La lune et les étoiles	princesse suivie de ses filles
	130	Roche qui roule jusqu'au fond d'un précipice	affliction qui va jusqu'au désespoir
	135	Feux qui tombent du ciel	amante qui s'en va
	136	Homme qui a songé	Alaric qui sort d'un enchantement
	138	Lionne	magicien
	140	Eclairs	apparition
	141	Menades	mariniers d'Alaric
V.	143	Ange	flèche
	146	Cygnes	navires
	149	Ballon	vaisseau
	150	Goths	Troyens
	152	Amant absent	roi loin de son armée
	157	Navire agité	coeur d'Alaric
	178	Troupeaux qui marchent	navires d'Alaric
VI.	182	Flots	troupes
	185	Mouches	démons
	193	Bruit d'un essaim	bruit des démons
	196	Bruit qui suit le calme	bruit qui suit le silence infernal
	198	Flamme	bruit qui s'augmente
	203	Chasseur	démon
	205	Vent et fumée	fantôme
	205	Nues rougeâtres	rougeur d'une dame en colère
	209	Oies du mont Taurus	navires
	211	Taureaux qui se heurtent	deux armées navales qui se heurtent
	212	Javelles abattues	soldats qui tombent morts
	212	Bruit des soldats qui frappent	bruit des cyclopes
	213	Flots qui vont et viennent	troupes qui avancent et reculent

TABLE IX (Continued)

	215	Sanglier	combattant
VII.	219	Chasseur en défaut	Alaric
	220	Océan	roi des Goths
	221	Pigeons effrayés par l'épervier	Espagnols épouvantés par Alaric
	223	Tempêtes	Alaric
	224	Chêne	roi des Goths
	224	Lion	Alaric
	225	Deux lions	deux guerriers qui combattent
	227	Rocher	Alaric
	228	Faucon	Rigilde
	229	Mouches	soldats en deuil
	233	Fleuves débordés	armée qui descend des Alpes
	236	Des perdrix qui voient fondre l'oiseau	des Goths qui voient tomber des roches
	238	Deux lions qui font peur à tous autres animaux	deux guerriers dont le combat suspend deux armées
	239	Combat de deux dogues d'Angleterre	combat de deux braves
	239	Chute d'un grand arbre	chute de Stylicon vaincu
	240	Bruit des vagues et des vents qui choquent le rivage	bruit du choc de deux armées qui retentit dans les grottes
VIII.	255	Fer touché de l'aimant	discours amoureux
	256	Flots	bataillons
	260	L'Alcyon	une dame
	260	Comète	Amalasonthe
	262	Papillon	amant
	264	Oiseaux	Romains
	266	Echo	cri des soldats
	267	Torrent	armée
	267	Des éclairs	des armes
	268	Lion	Alaric
	270	L'âme	un roi
	273	Matière combustible	valeur
	273	Le feu	un guerrier
	275	Un taureau	un capitaine qui fait la retraite
	276	Un sanglier	un général
	278	Des vagues	des soldats
	281	Un lion	Alaric qui se retire
	282	Soleil	Alaric
	284	Des faisans	des soldats
	286	Grêle	des flèches
IX.	293	Un aigle	amant
	297	Feu d'artifice	Alaric
	298	Un torrent	un secours
	302	Feu	des guerriers

TABLE IX (Continued)

	308	Retentissement des rochers	voix des soldats
	312	Choc des flots et des vents	choc de deux armées
	314	La foudre	Alaric
	314	Un orage	une bataille
	316	Feu qui se rallume	armée qui reprend du coeur
	316	Foudre	Eutrope
	317	Mouvement de la mer	mouvement de deux combattants
	318	Vents enfermés sous une montagne	un guerrier abattu sous un autre
	320	Choc de la mer et du Rhone	choc de deux guerriers
	322	Mer	Alaric
	325	Nocher échappé du naufrage	Grecs échappés de l'épée d'Alaric
X.	333	Arc en ciel et des fleurs	peau d'un serpent
	340	Soleil	feu roi de Suède
	344	Roi de Suède	un fleuve
	344	Roi de Suède	foudre
	345	Roi de Suède	lion
	347	César	roi de Suède
	350	Foudre	roi de Suède
	350	Tonnerre	roi de Suède
	351	Soleil	reine de Suède
	352	Phénix	reine de Suède
	353	Pilote	reine de Suède
	354	Cour d'Auguste	cour de la reine de Suède
	354	Soleil	reine de Suède
	355	Aigle	reine de Suède
	356	Fantôme	fumée
	357	Amant	roi
	360	Vents	démons
	362	Laboureur	général d'armée
	365	Moissonneurs	Romains
	368	Oiseaux	Romains
	375	Lion, flèche	Alaric
	376	L'eau d'un étang	une armée
	377	Prairie inondée	ville de Rome envahie
	377	Troye	Rome
	377	Bruit des vagues entre les rochers	bruit des flammes enfermées

In addition to the above, three similes escaped the compiler of the table. They are on pages 235, 242, and 311.

Subjects:		
Page 235	Reapers	soldiers cutting down obstacles
242	Alaric's descent	impetuous course of Ganges, Nile or Rhone
311	Dazzling beauty of girl	sun dazzling eyes

TABLE X

TABLE OF SIMILES (Chapelain: La Pucelle)[2]

Vol.	I.	page		
Ch.	I.	10	Inhabitants preferring destruction of city to defeat	pilot of war vessel preferring death to captivity
		19	Angel descending from heaven on mission	shooting star
		40	Soldiers contemplating Joan of arc	travelers in desert contemplating dawn
Ch.	II.	50	Soldiers foraging	ants laying in provisions
		56	Ardor of Charles VII	impatience of war-horse
		63	Bravery of Rodolphe in battle	bravery of father saving family from burning house
		66	Joan of Arc clearing path before her in battle	rock rolling down mountain side, clearing path
		72	Joan of Arc showing serene face after carnage	cloud passing from face of moon
Ch.	III.	90	Fighters recovering lost ground	elasticity of palm branch
		91	Defenders repulsing besiegers	sun dissipating fog
		93	Joan routing army	lion routing rhinoceros
		114	English deceived as to strength of Joan	Pentheus tricked by his own eyes
		119	English saved from rout by nightfall	fish saved from bird of prey by sudden fog
Ch.	IV.	126	Marie consoled by thought of Dunois's fidelity	dove caught in snare consoled by thought of mate's fidelity
		128	Philippe regretting loss of Orleans	bull jealous of rival who supplants him
		130	Marie fainting at news of lover's infidelity	fish lured by bait, caught
		149	Marie reclining	body turned to stone
		151	Suffolk falling back on defenses	ploughman taking shelter in house when levees fail
		161	Dust covering Joan's armor	vapor hiding sun
		165	Renaud overwhelmed at present of armor	diver overjoyed at finding rare pearl

[2]*La Pucelle, ou La France délivrée*, poème héroïque en douze chants, Paris, Librairie Marpon et Flammarion, 1891.

TABLE X (Continued)

Ch.	V.	170	King's joy at approach of battle	lover's joy at approach of wedding day
		190	Arthur, exiled, still aiding France	lover banished, still loving mistress
		201	Talbot dying heroic death	lion in arena dying gamely
Vol.	II.			
Ch.	VI.	2	"levée en masse"	swelling of mountain stream into torrent
		5	Soldiers decking horses and selves in finery	young nobles preparing for ball
		20	Agnes radiantly beautiful	queen of Cyprus landing in triumph
		34	Joan expelling camp-followers	dawn dispelling nocturnal birds
		41	Gillon abashed before Renaud	Eolus silenced by Thetis
		43	Army overflowing city	mountain torrent overflowing plain
Ch.	VII.	64	Philippe torn between sweetheart and duty	iron hesitating between two magnets
		78	Country	wood ravaged by lightning
			Country	vessel tormented by storm
			Country	chaos
		134	Renewed respect for King	renewed respect for Hercules after labors
Ch.	IX.	155	King encouraging army	seaman encouraging crew to greater efforts
		159	Satan preparing to counteract Joan's work	basilisk preparing to reassert authority over serpents
		171	Joan, after reconnoitering, seeks her army	eagle coming home to find her young gone
		177	Malignant influence of demon overcome by Joan	bark becalmed by schools of fish, set in motion by use of more sail
		180	Fleeing army balking pursuit by abandoning baggage	natives, stealing young tigers, distracting tigress from pursuit by dropping glass balls
Ch.	X.	201	Man going to meet death	victim at Diana's altar
		203	Herald brutally murdered	child torn by mad dog
		206	Army given courage of despair	hunter attacked by lioness, spurred to renewed effort
		209	English caught between two fires	stag roused by dogs runs into hunters
		213	Joan, about to capture city, withdraws	sailor trying to make port swept out to sea
		216	French soldiers eager	race horses straining to

TABLE X (Continued)

			to gain victory	start
Ch.	XI.	231	Thrasile falling	Briareus felled by bolt
		234	Lionnel slaying many	porcupine repulsing dogs
		237	Duncis, overwhelmed, still to be feared	tigress caught in trap, still feared by captors
		243	Avalanche of stones	hail storm riddles asps
		250	Talbot struggling with Joan	vulture struggling with heron
		253	Joan fighting host	exterminating angel assailing squadron of Assyrians
Ch.	XII.	254	Joan triumphing	sun dispelling vapors
		263	Joan fainting	man struck by lightning
		278	Seeking advantage	vulture hovering over two hostile armies
		283	Joan roused by trumpets hastens out	stag aroused from retreat flees
		288	Joan beset by enemy	animal beset by dogs
		292	Enemy unable to believe Joan done for	hunters unable to realize lioness is dead

In addition to the above similes, we find thirty-seven rejected to the Appendix in volume II of the *Pucelle*. Only the second term is given in some cases. The list follows:

Discouragement of dauphin	despair of pilot in storm
Discouragement of dauphin	despair of condemned criminal
Relief of dauphin	relief of mariners after storm
Impatience of warriors	buzzing of flies
Joan attacking	thunderbolt devastating country
Joan attacking	mountain torrent
Shift in tide of victory	sudden failure of machine
Joy at successful repulse of enemy	joy of sheep saved from wolf by shepherd
Bedford preparing resistance	Belgians erecting dikes against sea
Renewed resistance of army	snake wounded by lion renews attack
(?)	seaman resisting pleas of family not to depart
Army yielding ground	lioness yielding ground
(Appeasing of Mary's fury?)	appeasing of storm at sea
(Suffolk falling back on defenses?)	sailor abandoning useless struggle against storm
(Warriors led by Joan?)	two eaglets following lead of eagle
(Flight of vanquished?)	flight of people to hills to escape fire
Army routed	game surrendering to hunters without struggle

Marie unsuccessful in mission	seaman after shipwreck, grasping at spar and missing
(?)	speed of falcon pursuing partridge
(?)	tiger pursued by natives, weakening
(?)	dike yielding to onrush of waves
(?)	bear captured after struggle fears shame worse than death
(?)	rival helmsmen forgetting differences in crisis
(?)	start of runners at signal
(?)	bull in arena weakening but game
(?)	bull, to elude wasp, jumps into quagmire
(?)	water seeping through causeway overflows plain
(?)	trainers goading lions to attack bulls in arena
(?)	elaborate description of phenomena accompanying sunrise
(?)	seaman on verge of wreck sees lighthouse
(?)	wolf escapes from hounds, whose yelps turn to whines
(?)	Northwind combats Southwind, allaying waves on lake
(?)	vulture circling over two hostile armies
(?)	doctor, knowing patient's case hopeless, still reassures family
(?)	hunting dogs straining at leash
(?)	swarm of bees at approach of storm
(?)	Vesuvius erupting
(?)	house afire, flames made worse instead of checked by water